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THE LANGUAGE- SPELLER

SPALDING-MOORE

PART ONE

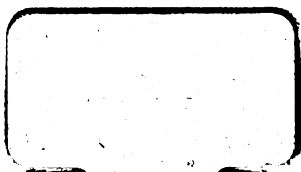
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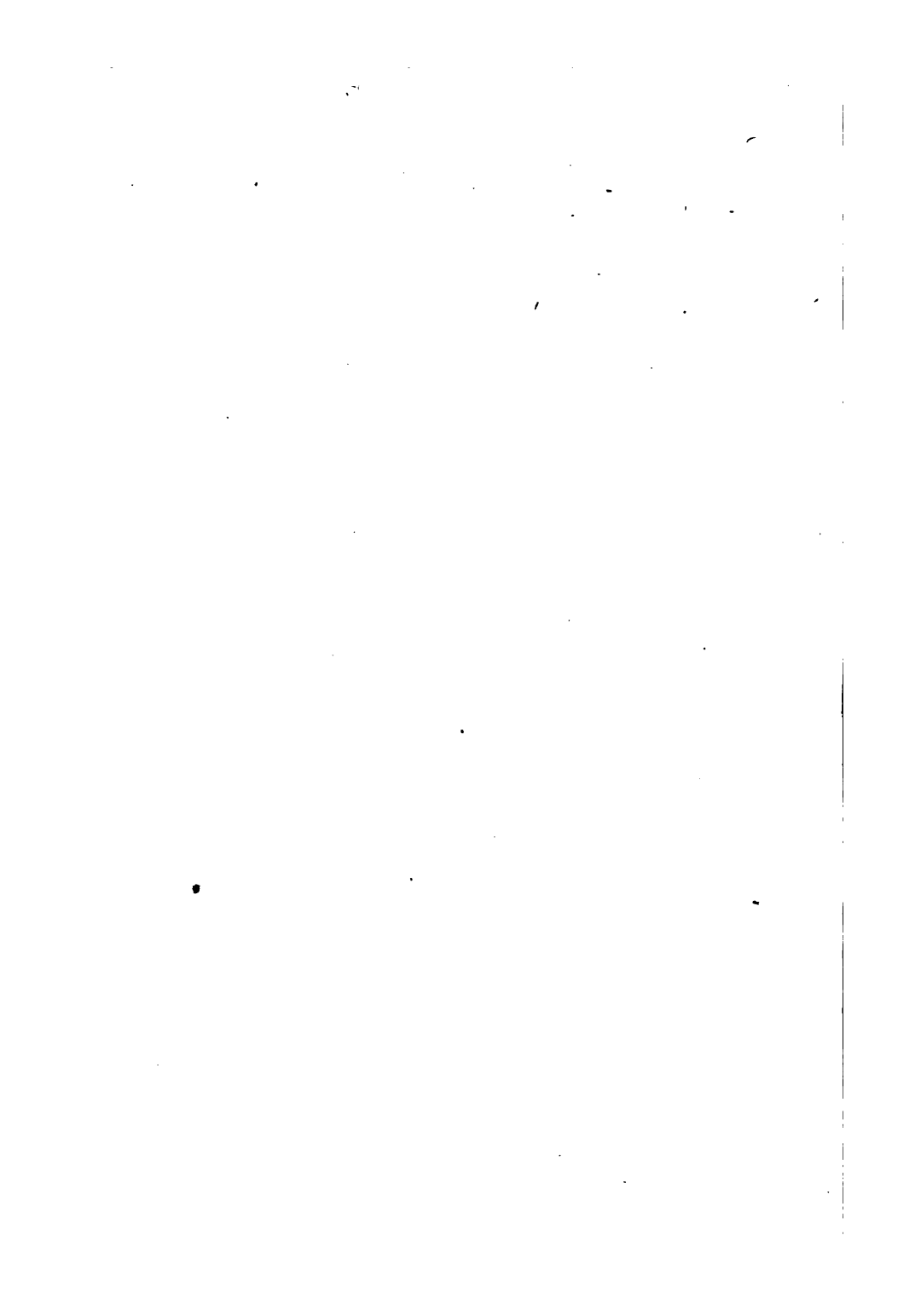
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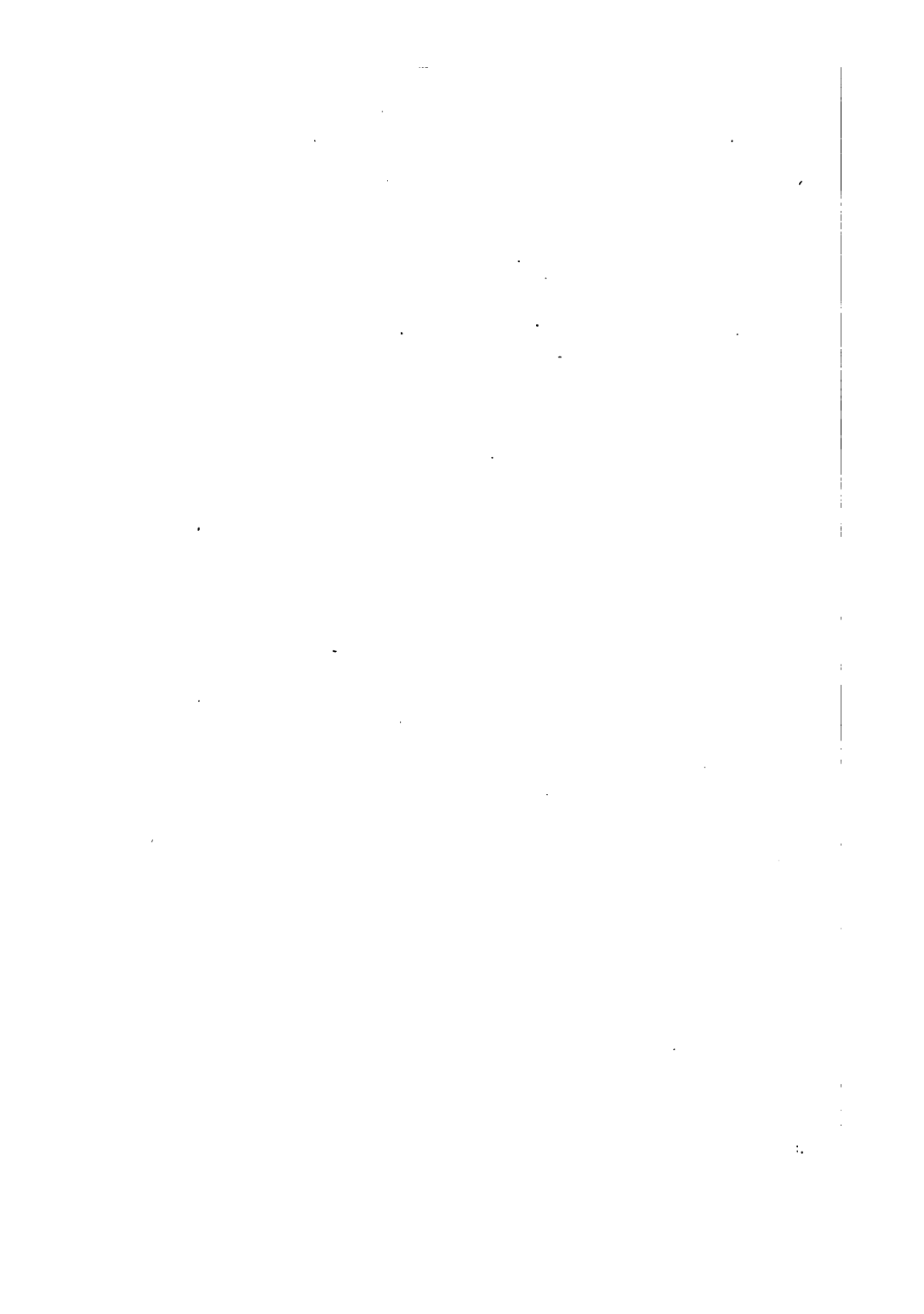


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THE LANGUAGE-SPELLER

A CORRELATION OF

Language Work With Spelling

BY

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PREFACE.

THAT it is logical to combine composition and general language work with spelling, is a reasonable assumption. One rarely has occasion to use spelling except in composition; while one acquires it, in a measure, from careful reading. A recognition of this natural association of language work with spelling and a realization of the fact that a generation of poor spellers is the result of a total neglect of the spelling book, have led to the production of the "Language-Speller."

This text-book introduces letter-writing, story-telling, and composition, together with simple rules for capitalization and punctuation; and seeks to present its subjects in a normal and progressive way. On the page opposite each lesson in language are words adapted to expression on the theme of the language work. In addition, a somewhat wide range of reading is suggested, to increase the child's vocabulary and broaden his life.

The composition work has been planned with reference to the history, geography, and natural science of the grade; in this way, material ready for expression is gained, while work in other branches than English is strengthened. The value of letter-writing is considered, as well as correctness of form for friendly and business letters. It is hoped that teachers will furnish letter paper, or note paper, and envelopes to their classes whenever letters are required as an exercise; this is necessary to insure proper folding, stamping, and superscribing. Frances B. Callaway's "Studies for Letters" will prove a charming book for reference while studying letter-writing.

The language exercises are typical rather than voluminous. The limits of the book rendered any other course impossible; the inventive teacher will readily supplement these with others which they naturally bring to her mind, and thus make her own work more interesting.

The list of books is intended to be stimulating rather than formal or comprehensive. Indeed, the book as a whole seeks to lift those who study it above the dead level of commonplace expression and inspire them with a desire for the skillful and the artistic. Books like "The Talisman" and "Ivanhoe" may be read as amended or abridged for the use of children. The literature series of many publishers now furnish editions so inexpensive that children may begin to collect their own libraries.

The history and growth of words are emphasized; the child is led to appreciate exact meanings and to exercise judgment in the selection of words.

The injunction to the pupil to rewrite correctly all misspelled words and to master those words, deserves attention. This means a conservation of energy, a concentration of it upon weak places. Recent exhaustive experiments have demonstrated the value of syllabication and the distinct pronunciation of every syllable by the child in his oral work. The syllabication follows Webster's Dictionary.

A strictly graded speller is unnatural. Children need all sorts of words to express all sorts of ideas. Therefore, while there has been an effort to have the work in spelling increasingly difficult with its progression, there has not been any attempt to have that work rigidly graded. In the spelling lists, sometimes a participial form is given, sometimes an infinitive;

sometimes a plural form, sometimes a singular. This suggests work in grammar as well as the spelling of other forms.

Part I. is arranged in five chapters of ten lessons each. The first chapter is intended for use in the first half of the fourth year; when letter-writing and composition usually begin. Each chapter contains about nine hundred new words for spelling exercises, and is intended to cover a half-year's work.

A picture illustrating the theme of any exercise and affixed to a bulletin board just before the English lesson, is likely to give zest to the work. For instance, the first lesson of Chapter I. suggests a picture of Druidical (Celtic) ruins, of Celtic ornaments, of a Norman knight, or of a viking's boat. the second lesson of Chapter III. would be helped by Rivière's "Sympathy;" lessons that treat of Greek myths might be supplemented by photographs of famous sculptures; while the third lesson of Chapter V. would gain in interest if a class had photographs of Abbey's frieze in the Boston Public Library, representing the search for the Holy Grail. At this time (1901) Earl Thompson & Co. of Syracuse, New York, furnish penny blue-prints of authors, of their homes, of scenery both at home and abroad, and of great works of art.

It is hoped that this text-book will not only insure satisfactory results in spelling, capitalization, punctuation, and diction, but give some pleasure to those who use it.

THE LANGUAGE-SPELLER.



CHAPTER I.

LESSON I.

WORDS: WHENCE ENGLISH WORDS COME.

Think about something. How may you send your thoughts to one another? When your teacher writes on the blackboard she sends thoughts to all of you. How do her thoughts get to you?

Words, then, spoken or printed or written, may carry thoughts.

Suppose all our schoolrooms should be swept away but we should keep the word *schoolroom*, would not that word tell something about them?

Words have kept for us the world's long story; they record the knowledge gained from year to year; they will not let sweet songs die, nor great deeds be forgotten. A writer says, that next to the flag of our country we should value her language.

Would you not like to learn whence our English words come?

You know that people and goods from other lands seek America and that sometimes we Americans take a word from these foreign people, or from their goods, and make it our own. That is the way it has been with the English language for hundreds of years. The Celts are the first people we know anything about in

England. They once lived there much as the Indians were living in America when Columbus came hither; but, as the white men drove the Indians away or killed them, so a fierce people from Europe, called the Teutons, drove away or killed most of the Celts and stayed in England themselves. The Romans from Italy, the Normans from France, as well as others, sought England, either peaceably or to make war; all of course brought their words, and some of these words continued to be used in England. English, then, has words that have come from (are derived from) the Celts, from the Anglo-Saxons,—who were Teutons,—from the Normans, from the Romans, as well as from many other peoples with whom England has traded.

The word *carry* we trace to the old Romans, who had a word *carrus*, meaning a four-wheeled carriage; and out of their word the English have made *carry*. All the words in your spelling lesson, Group I., come from *carrus*. Can you tell why each suggests *carrus*, a carriage?

You will see that you may write about things and people going from place to place, without using one word over and over again. You have a list in your spelling lesson to choose from.

Tell how a Christmas present was carried from one city to another.

Jane Andrews describes a Saxon boy, a Greek boy, and a Roman boy, in "Ten Boys Who Lived on the Road from Long Ago to Now."

1. What are words used for? 2. Who were the first people in England that we know about? 3. What happened to the Celts? 4. What other people came to England and stayed there? 5. From what does the word *carry* come?

Your eyes are always taking photographs. They will photograph words for you, if you make them see clearly how each word looks, what letters it has, and how they are placed. Your memory may be made to keep these pictures of words ready for use, and so help you to spell correctly.

I.

car	cart wright	car ry all	charge
cart	car ry	car go	charg er
cart er	car riage	car pen ter*	char i ot
cart age	car i ole	car pen try	char i ot eer

* One who works in timber, originally a carriage-maker.

II.

con vey	re move	lead	con duct'
send	trans fer	guide	con voy'
dis patch	trans mit	move	es cort'
ex press	trans port	for ward	ac com pa ny

III.

bug gy	wag on	coach	sleigh
sulk y	wag on ette	cab	cut ter
gig	wain	han som	ve hi cle
pha e ton	dray	om ni bus	con vey ance

IV.

word	trad ed	Eng lish	Eu rope
thought	per son	A mer i can	France
lan guage	sought	Cel tic	Ro man
fierce	brought	In di an	Nor man
peace a bly	hith er	Teu ton ic	Co lum bus
a gain	whence	I tal ian	Christ mas

LESSON II.

WORDS: WHAT THEY STAND FOR.

When we speak, we make sounds. When we write, what pictures those sounds? A word is made up of letters, and letters picture sounds.

There are two kinds of letters, vowels and consonants. The vowels are *a, e, i, o, u*. Sometimes *w* and *y* are vowels. All letters not vowels are consonants. Make a list of the consonants yourself. Pronounce a vowel and then a consonant and notice how you make each sound. Are your lips, mouth, and throat more open when you form vowels or when you form consonants? When you answer that question, you explain the difference between a vowel and a consonant.

What does a word do for you? What does the word *Christmas* do? What does the word *springtime* do?

Of course, *Christmas* makes you think of Christ, of Christmas-trees, of gifts, and "Peace on Earth." All that is suggested by the word *Christmas*. And *springtime* makes you see budding trees, birds hopping about, and grass growing sweet and green. Each of these words gives you an idea; it represents what it stands for.

Describe what these words make you see, hear, feel, or think of: *candle, carol, shower, brook, foam, shepherd*.

A word, then, expresses an idea; it is a kind of story, too. You will like to learn about words.

Perhaps your teacher will read to you parts of Chapters II. and IV. about the poetry and history in words, in "The Study of Words," by Archbishop Trench.

The more carefully you pronounce words the fewer errors in spelling you will make; the right sound suggests the right letter.

I.

Words composed chiefly of vowel sounds are mellow, musical, and pleasing to the ear.

soothe	drow sy	roam	roll ing
joy ous	mur mur	cheer i ly	hol low
laugh ing	foun tain	mourn ful	cool
love ly	balm y	wait ing	bow ers

II.

Words made chiefly of consonant sounds are harsh.

ghost	buzz	na sal	thwart
ghast ly	whir	gut tur al	seize
hor rid	hiss ing	sneeze	grum ble
blasts	ug ly	cough	diz zy

III.

spring time	sun shine	show er	gur gling
buds	flick ers	rain drops	drench ing
o pen ing	quick ens	tric kled	soak ing
swell ing	lights	pat tered	grove
burst ing	en liv ens	drip ping	thick et

IV.

pic ture	hop ping	learn	can dle
i de a	grow ing	mouth	car ol
no tion	sweet	throat	an them
crowd ed	green	sug gest	shep herd

LESSON III.

THE STORY OF THE WORD "PETREL."

PART I.—WHAT THE PETREL IS.

A petrel is a little black-and-white seabird. It has long, pointed wings that will carry it for days over the ocean. It likes to spread its wings and speed along after some ship. It is quite at home upon the water and appears to walk on the billows.

PART II.—A STORY OF PETER.

Once, when the disciples of Jesus were in a ship tossed with waves, Jesus walked toward them over the restless sea. Peter, one of the disciples, came down from the ship and stepped out upon the water to meet Jesus, his Master.

PART III.—HOW THE PETREL GETS ITS NAME.

Peter and the seabird both braved the sea, and appeared to walk upon its waves. Therefore, the bird was called *petrel*, which means "little Peter."

The very word *petrel* suggests its own story. It has two parts, *petr*, made from *Peter*, and *el*, which means "little." A word formed from another is called a *derivative*; a word that does not come from another is called a *primitive*; two or more words put together form a *compound* word: find an example of each.

Your teacher and the dictionary will help you to find stories, or little histories, in the words *Philadelphia*, *Maryland*, *daisy*, *echo*, *curfew*.

Would you like to read or hear "The Birds of Killingworth" by Henry W. Longfellow, our own poet?

In a blank book, write correctly the words you misspell in any written work, and study those words. Cross out a word when you have learned it.

Which words on this page are compound?

I.—BIRDS.

spar row	ca na ry	whip-poor-will	bob o link
chick en	thrush	lin net	stork
os trich	hawk	snow bird	wood peck er
ea gle	par rot	pea cock	goose
wren	swal low	night in gale	pi geon
rob in	o ri ole	mock ing-bird	hum ming-bird

II.—BIRD ACTION.

fly	sing	strut	swoop
soar	twit ter	weave	plume
flut ter	chat ter	build	pounce
perch	war ble	dive	whis tle
preen	cac kle	dart	chirp

III.—BIRD HOUSES.

nest	chim ney	coop	hole
cage	ground	bough	bird-box

IV.—BIRD FOOD.

grain	ap ple	ber ry	fruit
worm	seed	plum	oats
cher ry	crumb	bug	wheat

V.

prim i tive	com pound	rest less	tossed
de riv a tive	dis ci ple	spread	bil lows

LESSON IV.

WORDS: HOW THEY TRAVEL.

How will you tell the pupils of a distant school about your room? You may just fold up your thoughts in an envelope and they will travel quite safe. But how will your friends know whence their letter came or how long it has been on the way? You inform them by writing the heading of the letter thus:

2 Kent Ave., Brooklyn,
March 11, 1898.

Then your correspondents may say, "We are not expecting any letter. Is this meant for us?" You make them sure by writing the salutation,

Dear Children :

And now what have you to say? A good letter-writer puts himself into the place of his correspondent and imagines what he would enjoy hearing about. Make a list of six things in which your correspondents are interested, and write a sentence or two about each. This will be the body of your letter.

A wise letter-writer would not tell about things found in every schoolroom, but about only such as are in his own. Perhaps you have some plants, or a picture ; perhaps your teacher is sunnier than any other.

After reading your letter, your correspondents may ask, "Who writes all this?" You will therefore add the subscription, and it is usual to put into it some courteous expression like this :

Affectionately yours,

Children of School Thirty-four.

Read some of Phillips Brooks's letters to Gertie in "A Year in Europe and India."

I.

let ter	head ing	en' vel ope	state
e pis tle	sal u ta tion	cor re spond	coun ty
mis sive	sig na ture	seal	coun try
in vi ta tion	sub scrip tion	di rect	res i dence
in quir y	af fec tion ate	ad dress	street

II.

an swer	sta tion er y	e ras er	writ ing-desk
re ceipt	pen cil	sponge	pin-tray
ac cept ance	mu ci lage	blot ter	post al-card
re gret	knife	ink stand	pen wip er

III.

post man	pouch	pack et	post-of fice
mes sen ger	mail-bag	steam ship	u ni form
car ri er	let ter-box	mail-car	do mes tic
cou ri er	route	stage coach	for eign

IV.

neigh bor	ea ger	sun ni er	sin cere ly
teach er	choose	pos si bly	re spect ful ly
might	se cret	cour te ous	du ti ful
friends	dis tant	there fore	o be di ent
in form	bod y	rel a tives	serv ant
ex pect ing	at tract ive	cous in	re cep tion
for ty-four	neat est	niece	com pli ments

Are you making yourself see clearly how each word looks, what letters it has, and how they are placed?

Are you pronouncing words distinctly?

LESSON V.**A LETTER : ITS PUNCTUATION.**

The heading of a letter gives the writer's address, the month and day, and the year in which he writes.

Remember : The items of the heading are separated by commas and the last is followed by a period.

The salutation contains the name of your correspondent, and, in business letters, his or her address, with *Sir*, or *Madam*, or *Dear Sir*, or *Dear Madam* on the line below, at the left, thus :

Mr. James M. Green,
243 State St.,
Boston, Mass.

Dear Sir :

Remember : The items of the salutation are separated by commas, a period follows the address, and a colon ends the entire salutation.*

The subscription consists of the words of courtesy and the signature.

Remember : The items of the subscription are separated by commas and the last is followed by a period.

On your envelope write the superscription, consisting of the name and the address of your correspondents, thus :

Pupils of School Twenty-five,
Lafayette Ave.,
Brooklyn, N. Y.

Your teacher will show you how to fold your letter and put it into the envelope. Seal the envelope, put your stamp, with its head up, in the upper right-hand corner, and your letter is ready to mail.

Perhaps your teacher will read to you one of Lewis Carroll's, or one of Eugene Field's letters.

* A comma may end the salutation in a friendly letter.

I.

writ er	form al	post script	tel e gram
re ceiv er	of fi cial	de liv er	tel e graph
send er	fa mil iar	pack age	tel e phone
debt or	friend ly	par cel	op er a tor
cred it or	de scrip tive	mes sage	serv ice

II.

Write a descriptive letter telling of an outing, where you went, how you went, what you saw. These words may help you.

ex cur sion	li lacs	beech	beach
pic nic	dai sies	ma ple	oys ters
out ing	this tle	wal nut	scal lops
jour ney	mar i gold	birch	sea weed
rail road	lau rel	hem lock	bathe
steam boat	dan de li on	spruce	surf

III.

Write a chatty letter about a game or a luncheon.

sports	mal lets	boat ing	lunch eon
run ning	arch es	sail ing	sand wich es
romp ing	stake	row ing	pic kles
quoits	ar rows	bath ing	lem on ade
arch er y	tar get	swim ming	sal ad
cro quet	ten nis	float ing	pre serves

IV.

ob served	sep a rate	en tire	busi ness
ex plain	co lon	fold ing	i tems

LESSON VI.

Read the following letter carefully. Observe its form and study any words you think hard to spell, then copy it neatly.

349 Park Ave., Detroit,
Feb. 24, 1899.

My dear Helen :

Uncle Philip let me go with him to his grocery yesterday, because we had a holiday. While there I helped to make a list of his goods.

At first I simply called off the kind and quantity of articles to be included in the list, but later I was permitted to write the names down in the stock-book.

It was only fun for a time, because I knew how to spell words like *pepper*, *soap*, *starch*, *brooms*, and *butter* ; but when I had to spell *sugar*, *cider*, *vinegar*, *molasses*, *sardines*, *cinnamon*, *lettuce*, and *asparagus*, I was puzzled. To choose the right letters and write the words correctly was not easy.

You are a year older than I, but just try to write a list of articles in any kind of a store and see how many words you get right.

Your affectionate brother,
Richard.

Find a compound word in the second paragraph, a derivative word in the third, a primitive word in the fourth.

Write a letter to some relative away from home. Use Richard's letter as a model, but select your words from one of the groups on the next page and have the store you visit suited to the words chosen.

You would enjoy some of the charming letters in Miss Frances B. Callaway's "Studies for Letters."

I.

sir up	tur nips	cof fee	ba na nas
gran u la ted	pars ley	choc o late	or ang es
blu ing	cel er y	gin ger	Cay enne
ker o sene	to ma toes	sal e ra tus	cat sup
mac a ro ni	rad ish es	hon ey	fa ri na
salm on	rasp ber ries	ol ives	ce re als

II.

meat	veal	sau sage	shoul der
steak	beef	Bo lo gna .	tongue
sir loin	mut ton	roast	tur key
ten der loin	lamb	chops	quail
por ter house	pork	cut lets	ven i son

III.

scut tle	pin cers	au ger	gim lets
shov el	hatch et	bit stock	fish hooks
sieve	adz	wrench	cut ler y
nails	screw	thumb screw	knives
ham mer	lev el	pails	cast-steel
lock	hinge	ket tle	ma chines

IV.

med i cine	ci gars	cap sules	plas ters
bot tles	cig a rettes	pow der	pel lets
corks	Cas tile	combs	tab lets
per fum er y	soap	brush es	witch-ha zel
mor tar	salves	loz en ges	lic o rice
pes tle	es sence	poi son	ex tracts

LESSON VII.

WORDS : THEIR SYLLABLES.

Pronounce the word *material* slowly. Has it divisions? The name for such parts of a word is *syllable*, from the Greek language, and means "taken together." A syllable is a word, or a part of a word, pronounced by one effort of the voice; the letters of a syllable are "taken together" by the voice.

Words of only one syllable are *monosyllables*: *mono* comes from a Greek word that means "single" or "one."

Words of two syllables are *dissyllables*. *Di* comes from a Greek word meaning "twice" or "double."

We have words of three syllables, too. *Tri* comes from the Greek and means "three." Write the name for words of three syllables. Write five trisyllables.

Poly, from the Greek, means "many." Write the name for words of more than three syllables.

The words *monosyllable*, *dissyllable*, *trisyllable*, *polysyllable* come from the Greek language. Each tells its story of the number of syllables. Find other words on the opposite page that tell a story of number.

Sometimes a word has to be divided at the end of a line, thus :
pro-
nounce

Between what are the divisions made? How are the parts connected? What is a hyphen?

Remember : A word written partly on one line and partly on the next, is divided *between its syllables* by means of a hyphen at the end of the first line.

Remember : Monosyllables ending in a single consonant preceded by a single vowel, double the consonant, if a syllable beginning with a vowel is added.

I.

Form derivatives by adding *ing* to the following primitive monosyllables.

stir	swim	trap	let
run	hop	drum	put
hit	spin	bet	shut
scar	strap	can	flap
beat	read	jump	drown

II.

Form derivatives by adding *ed* to the following monosyllables.

clap	rub	trip	spot
drop	scrub	pat	rot
mat	pet	knot	drip
stop	fan	fret	skip
clasp	hunt	rush	heat

III.

mon o chord	mon o logue	mon o tone	mon o gram
diph thong	di a logue	di graph	Pol y ne sia
tri an gle	tri pod	tri cy cle	pol y gon

IV.

ma te ri al	sin gle	hy phen	Greek
di vi sions	to geth er	cor rect ly	means
pro nounce	vow el	be gin ning	com ing
syl la ble	con so nant	ef fort	dou bled
par a graph	them selves	u su al ly	clear ly
twice	re ceiv ing	ac tu al ly	sev er al
three	thir teen	twen ty-three	thir ty-eight

LESSON VIII.

WORDS: SIX THAT NEED WATCHING.

A gentleman wrote the following letter to his nephew. Copy it neatly. What did it teach Frederick ?

826 Chestnut St.,

Philadelphia,

Dec. 20, 1896.

My dear Frederick :

Yesterday I attended a dinner in honor of the president of one of our banks. He has risen to a place of trust, is highly esteemed, but has little education.

I will not offend your eye by writing one remark exactly as he made it, but will write it correctly. He meant to say, "Yesterday I *saw* two clerks lounging, and I *did* them a service when I reproved them."

I thought of you when I saw the look of surprise on the faces of the guests. I hoped you would never make such mistakes as he had made, and decided to tell you about the correct use of six little words : *see*, *saw*, *seen*, *do*, *did*, *done*.

Remember, that *seen* and *done* are usually preceded by *have* or *had*. For example : I *see* again the boys I *saw* yesterday. I *had seen* them before. I *do* my work well now. Last week I *did* it fairly; but, before that, I *had done* it carelessly.

With best wishes for your welfare,

Your uncle,

Samuel J. Holmes.

Insert words from among the six named above :

I — a pleasing incident to-day. A bird had tumbled from its nest and the fall had — it harm. A cat had — it and caught it, but a boy near by rescued it, — what he could for it, and replaced it in its nest.

I.

Form a derivative from each of these words.

great	deal	tough	cre ate
care	ex ert	dis cord	sad
teach	hon or	na ture	neg lect
hang	fair	sev en	fright

II.

Form a trisyllable from each word in this group.

ten der	fol low	mis take	cop y
con tain	pre cede	stud y	at tend
of fice	mag ic	of fend	re sign

III.

neph ew	pres i dent	res cued	no tice
care ful ly	gen tle man	re proved	ev i dent ly
dif fi cult	es teemed	sur prise	ex act ly
neat ly	ris en	in ci dent	crea ture
chest nut	meant	de cid ed	ev er y
Fred er ick	yes ter day	sel dom	sen tence
Sam u el	loun g ing	ex cept	com ma

IV.

Words alike in pronunciation but unlike in spelling or in meaning are called *homonyms*.

Hear my prayer.

Two ones are *two*.

Here will I stand.

I *won* a prize, *too*.

I give *thee* all I have.

Seven days make a *week*.

Shoemakers use *the* awl.

A *weak* man lacks strength.

She employs a *maid*.

James *threw* a ball; it went

Have you *made* a mistake?

*through** a window.

* Also spelled *thru* by modern writers.

LESSON IX.

WORDS : HOW THEY MAKE US TASTE, SMELL, AND
FEEL.

Have you ever tried to make other people enjoy what you enjoy ? Words will help you to share many things. Just see whether they will.

You may write about something you have tasted and found good, and do it so that others, when they read of it, will seem to taste the same thing. Let us suppose that you have been out in the crisp October air and have come home hungry. As you open the door, a whiff from something very appetizing greets you. Write about it, and about the food on the table, so that all who read will wish to sit down with you. Your spelling lesson will help you.

This is the way Charles Dickens in his "Christmas Carol" describes a Christmas dinner :

"Mrs. Cratchit made the gravy (ready beforehand in a little saucepan) hissing hot ; Master Peter mashed the potatoes with incredible vigor ; Miss Belinda sweetened up the apple-sauce ; Martha dusted the hot plates. Mrs. Cratchit, looking slowly all along the carving-knife, prepared to plunge it into the breast [of the goose] ; but when she did, and when the long-expected gush of stuffing issued forth, one murmur of delight arose all around the board."

It may be that you would like to have your friends know how soft and comforting your cat is as she curls up beside you. If you tell of her *velvety* fur, they will seem to feel it and know just how you delight to stroke her. If her claws have ever darted out at you from their soft little beds, you may make your friends feel them. How did they feel to you ? Get the right word.

I.

sour	jui cy	nib ble	taste
sharp	oil y	bite	sip
ac id	de li cious	crunch	swal low
ac rid	lus cious	chew	drink
bit ter	sa vo ry	grind	quaff
nau seous	tooth some	mas ti cate	draught

II.

sat in y	silk en	rough	slip per y
vel vet y	down y	aus tere	slim y
gloss y	smooth	harsh	sooth ing
sleek	soft	un civ il	con sol ing

III.

smell	a ro ma	tempt ing	crisp
o dor	fra grant	ap pe ti zing	brit tle
scent	pun gent	pleas ing	fri a ble
per fume	spi cy	dis taste ful	crum bly

IV.

gra vy	whiff	stuff ing	soup
read y	plates	is sued	po ta toes
be fore hand	dust ed	forth	on ions
sauce pan	slow ly	de light	des sert
com fort ing	carv ing	a rose	con fec tions
vig or	pre pared	board	gar nish ing
in cred i ble	plunge	Cratch it	guests
sweet ened	breast	Dick ens	toasts
greet s	ex pect ed	na per y	speech es

LESSON X.

A GLANCE BACKWARD.

Chapter I. enables you, with a little thought, to answer the questions and do what else is required in this lesson.

ABOUT LETTERS : 1. Letters represent what? 2. Name two kinds. 3. What is the difference between these? 4. Which kind is the more pleasing in sound? 5. Make a list of vowels, and one of consonants.

ABOUT SYLLABLES : 1. What is a syllable? 2. Divide *successful* into its syllables. 3. What is the name for words of one syllable? of two syllables? of three syllables? of more than three syllables? 4. From what language are these words? 5. Why do we need to know how to divide words into syllables?

ABOUT WORDS : 1. What does a word represent? 2. How is a word at the end of a line divided? 3. What connects the parts of a divided word? 4. Write a primitive, a derivative, and a compound word, then tell how you know that you have done what was required. 5. Tell of anything that *you* owe to words, to language.

ABOUT LETTER-WRITING : 1. Is it necessary to know how to write letters? Why? 2. Write the heading, the salutation, the subscription of a friendly letter. 3. Draw an envelope, write the superscription, and, by a cross, indicate the place for a stamp. 4. What are two things that wise letter-writers do?

ABOUT LESSON VIII.: Recite the lesson in the letter.

ABOUT SPELLING : 1. How may spelling be helped by your eyes and memory? by your voice and ears? 2. What rule contains a hint to help your spelling?

3. Write the words not yet crossed from the list in your spelling blank book.

ABOUT PUNCTUATION : How should you punctuate the heading of a letter? the salutation? the subscription? the superscription?

ABOUT A VOCABULARY : Since it is by means of words that we make ourselves understood, we need more and more of them as we have more and more to express; and we should know their exact meaning. 1. How may you add words to your vocabulary? 2. Write four words with which you have become acquainted while studying Chapter I. (You now need the help of your teacher and the dictionary.) 3. What race of people gave us the word *cradle*, the word *cow*, the word *beef*, the word *progress*, the word *photography*? 4. Other words interesting to study : *furlong*, *squirrel*, *bayonet*, *window*, *vocabulary*.

ABOUT GEOGRAPHY : Turn to the map of the British Isles, find the mountains in Wales and Cornwall, and you will see whither some of the Celts were driven by the Teutons. Others fled to islands near Britain and to Brittany in France. Turn to the map of Europe, find the mouths of the rivers Elbe, Weser, and Rhine, and you will see in what part of the world the Angles, Saxons, and Jutes, three fierce tribes of Teutons, lived before they went to England. Look at Normandy in northern France and you will see the home of the Normans.

ABOUT READING : What books mentioned have you read or heard read? Give the author's name with each. Read some of Mabie's "Norse Stories."

You would like to hear a page or two from Chapter XXXVII. of Sir Walter Scott's "Kenilworth." The pages describe a procession in which Britons, Romans, Anglo-Saxons, and Normans were represented.

SUPPLEMENTAL WORDS FOR CHAPTER I.

lan dau	ca noe	crus ta cean	ag o ny
brough am	wig wam	crabs	anx ious
ba rouche	squaws	mus sels	weep
vi king	star ry	lob sters	whim per
Dru id	heav ens	snails	la ment
Sax on	ca lyx	shrimp	stew
San ta Claus	co rol la	crab bed	chow der
fern	se pal	cer tain ly	break fast
frond	pet al	phase	din ner
film y	sta men	ap pear ance	sup per
gauze	pis til	as pect	fru gal
lim pid	pol len	touch y	re past
eaves	fer tile	a mi a ble	lithe
cor nice	ster ile	weath er	sup ple
scant ling	qual i ties	tem per a ture	ag ile
shin gle	quan ti ties	mois ture	sad dle
nurs er y	sourc es	spec i mens	girth
rhyme	re gions	in dus tries	stir rup
hymn	fa tigue	ap par el	spurred
psalm	twelve	fur ni ture	beck on
scorched	twelfth	de signs	al lure
swel ter	sol ids	quar ter foil	cow ard
sweat y	cube	ro sette	cra ven
com pute	prism	cut ting	cow er
fig ures	sphere	pat terns	a fraid
dig it	al ma nac	al li ga tor	an ec dote
mil lion	bliz zard	croc o dile	ai gret

SUPPLEMENTAL WORDS—*Concluded.*

ca reer	grime	pad dock	scrip tures
pro pel	smirch	bur dock	scrip tu ral
bon fire	daub	bram ble	spend thrift
bea con	stench	prick ly	prod i gal
loon	bo rax	heath er	spir it u al
grouse	chaff	en twine	re lig ious
owl	glazed	gar lands	hos pi ta ble
mot tled	itched	nose gay	pris mat ic
spec kled	di al	pier cing	nui sance
eye lids	wince	cor rode	cos met ic
fore head	flinch	es poused	po made
head ache	prune	mar ried	ce les tial
fuz zy	wreck	vil la	stel lar
ruf fle	weal	vi per	in ter nal
siz zle	wel fare	vi brate	re cess
shriv el	vers es	kins folk	im pos si ble
of fer	bal lad	nick nack	win now
prof fer	wist ful	nec tar	gran a ry
wrin kled	puff y	neck tie	store house
scowl ing	bead y	pan el	at mos phere
spliced	grudge	wain scot	moun tain eer
knave	in stant	mor tise	pen du lum
scoun drel	breath	ster ling	o di ous
dap per	roost	em boss	com ic al
spruce	cliff	en gross	mu ti neer
ad age	buz zard	a pos tle	an thra cite
a dieu	cam el	a sy lum	bi tu mi nous

CHAPTER II.

LESSON I.

SENTENCES : WHAT THEY CARRY.

Here is a puzzle. Arrange these words so that each set will say something, will carry a complete thought:

1. *Trees, buds, swelling, many, are, on.* 2. *Marbles, you, to, like, do, play.* 3. *Oh, so, do, please, crowd, not.* 4. *Box, him, that, lift, heavy, help.*

These groups said nothing before. You have made each carry a complete thought, a sentence. You have made four sentences. What is a sentence?

Read your first and second sentences aloud. They express their thoughts in different ways. Your voice tells that. The first sentence, which simply states or declares its thought, is called *declarative*. How is it punctuated? The second, which expresses its thought by asking a question, is *interrogative* (questioning), and has the sign of a question (?) after it. That sign is called an interrogation-point.

Now study your third sentence and these also: *Oh, that hurt! How merry they are!* These three sentences express sudden or strong feeling and are *exclamatory*. They have a sign of their own (!) the exclamation-point.

Now look at group 4 and at these two sentences of the same sort: *Step aside! Pick up the hammer, please.*

Such sentences order us about, are *imperative*. They are usually followed by the period. If they express sudden or strong feeling, what should follow?

I.

EXCLAMATIONS.

a las	huz za	ah	heigh-ho
pshaw	hur rah	a ha	whew
pooh	bra vo	hal loo	in deed
pish	zounds	hail	hist

II.

INTERROGATIVES.

who	which	where	where fore
whose	what	how	whence
whom	when	why	whith er

III.

de clare	in ter ro gate	ex claim
de clar a tive	in ter rog a tive	ex clam a to ry
dec la ra tion	in ter ro ga tion	ex cla ma tion

IV.

puz zle	feel ing	sure	these
ar range	sig ni fy	a ny	those
mar bles	ques tion ing	such	re al ly
im per a tive	com plete	dif fer ence	tru ly

V.

HOMONYMS.

Will you *buy* my flowers? A *pane* of glass cut my arm;
 She passed *by* us. the *pain* I feel is a result.
Would you like a fire? The old moon *wanes*.
Wood ignites quickly. Hay wagons are *wains*.

LESSON II.

SENTENCES : THEIR MAIN PARTS.

A sentence expresses a complete thought ; something is thought about something. There must be the two somethings ; that thought about, called the *subject*, and that which tells, or asks, or expresses emotion, or gives a command about the subject, called the *predicate*. In a later lesson, you will learn how these two words themselves tell their story just as clearly as it is told here, and far more simply.

Study these sentences; the subjects are underlined :

1. I entered the cave. *Who entered the cave ?*
2. Columns of smoke from burning brushwood rose lazily from the folds of the hills. *What rose lazily from the folds of the hills ?*
3. What a cunning silversmith is Frost ! *Who is a cunning silversmith ?*

The single word that answers a question like those just asked, is called the *simple subject*. When the subject has modifying words to fill out or change its meaning, the word with its modifiers is called the *logical subject*. Find a logical subject in 1, 2, or 3. In 4, 5, 6, find subjects and predicates.

4. Two steamboats now splashed and paddled up daily to the little rural port of Tarrytown. *What splashed and paddled ? The two steamboats did what ?*

5. Was it a dream ? *About what is question 5 asked ?*

6. The horn of Robin Hood again resounds through the forest. *What resounds through the forest ? The horn of Robin Hood does what ?*

Sometime you should read "The Merry Adventures of Robin Hood," by Howard Pyle.

Words that express the same, or nearly the same, idea and may be used in place of one another are called *synonyms*. Find synonyms on this page.

I.

sub ject	cave	pier	crest
theme	cav i ty	pil lar	sum mit
pred i cate	ap er ture	shaft	pin na cle
as ser tion	ex ca va tion	col umn	em i nence

II.

Form derivatives from these words by adding *ly*.

brief	sly	calm	mi ser
terse	cun ning	in tent	sor did
con cise	in gen ious	com pact	po lite

III.

Classify as primitive, derivative, or compound.

mer ry	shin ing	some thing	know
un der lined	Tar ry town	pad dled	ad ven ture
part ly	dai ly	cham ber	brush wood
for est	beat ing	steered	burn ing
splashed	ru ral	guid ed	sil ver smith

IV.

Prefix the syllable *dis*; note the change in meaning.

a gree	o blige	claim	like
please	ap pear	cord	loy al
qui et	con tin ue	al low	re gard
or der	con tent	ad van tage	ap prove

LESSON III.

Read the following letter carefully. What rules does it contain? When you can repeat them and spell all the words, write the letter from dictation.

527 Michigan Ave., Chicago,
Jan. 27, 1898.

Dear Elizabeth :

I fancy that a little school-girl will be eager to learn how to use capitals correctly, so I am going to write several brief rules for you.

First. Every sentence must begin with a capital letter.

Second. The first word of every line of poetry begins with a capital.

Third. Every name of a particular individual or thing must begin with a capital.

Fourth. Every word derived from a particular name must begin with a capital.

Fifth. Every common name when used like the name of an individual must begin with a capital.

Sixth. The words *I* and *O* are always capital letters.

Seventh. Every word which stands for the Deity or for the Bible must begin with a capital letter.

When you reply, please tell me the rule that applies to each capital used in this quotation: "The President drove to the Capitol in Washington, the capital of the United States. He met an English clergyman, whose locks had been whitened by Father Time, but who still preached of the wonderful riches of God's Word."

With best wishes for your happiness,

Your loving father,

Lincoln L. Benedict.

In writing, avoid dividing a proper name at the end of a line; begin it on the next line.

I.

A mer i ca	New York	Rus sia	Scot land
Wash ing ton	Dutch	Hud son	Ire land
Eng land	It a ly	Pa cif ic	Bra zil
Spain	Greece	Troy	Cal i for ni a
Ger ma ny	Rome	Tur key	A ra bi a

II.

Her bert	Ru dolph	Ad e laide	Mar ga ret
John	Eu gene	Be a trice	The re sa
Ralph	The o dore	E liz a beth	So phi a
Phil ip	Chris to pher	Eu nice	Re bec ca
Rog er	Clar ence	Hel en	Jo seph ine

III.

The words written below without capitals must be capitalized if they refer to God; see Rule VII.

Je sus	Christ	Sun day	De i ty
mas ter	Scrip tures	Sab bath	Supreme Being
gos pel	Holy Ghost	ho li ness	prov i dence
lord	Holy Spirit	di vin i ty	heav en
sa vior	shep herd	trin i ty	par a dise

IV.

cap i tal	Cap i tol	won der ful	their
de rived	com mon	ap plies	there
par tic u lar	cler gy man	suc ceed	dic ta tion
in di vid u al	whit ened	po et ry	preached

LESSON IV.

SENTENCES : HOW THEY DO THEIR WORK.

You know that every sentence has a subject and a predicate. Have you noticed how these may vary ?

Study 1 and 2: 1 is from "The Pied Piper of Hamelin," by Robert Browning, an English poet, and tells about rats; 2 was written by a little girl of your own age. Find the subjects and predicates in 1 and 2.

1. "They fought the dogs and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cook's own ladles."

2. THE STORY OF A PAPER DOLL.

I'm nothing but a paper doll, and live in a cigar box. My name is Alice. May often plays with me. I've many brothers and sisters. In our box are a sailor-boy and a dancing girl. They go off into a quiet corner and talk, and talk ; then they smile and laugh. The dancing girl has a long braid. Once, when they were talking together, a little girl tied the braid to a post. When mamma called the dancing girl to supper, she got up quickly and gave her hair a good pull.

Read 1 again. Aren't the rats busy? Browning meant to have them seem so, with his long predicate that makes them do so many different things.

Isn't 2 crisp? Its subjects do but few things.

Write a sentence about a squirrel, dog, cat, bird, boy, carpenter, or blacksmith, and have your subject busy.

Perhaps your teacher will read to you the rest of Browning's poem, and "The Fountain," by James Russell Lowell. The latter is just one sentence.

I.

va ri e ty	length	con tend ed	killed
va ry	height	re sist ed	slew
al ter	width	strug gled	slaugh tered
change	breadth	com bat ed	butch ered
di ver si fy	depth	fought	de stroyed

II.

ba bies	ate	watch	ves sel
chil dren	gnawed	guard	cis tern
youths	de voured	pro tect	res er voir

III.

bus y	liq uor	sail	dance
bus i ly	liq uid	sail or	danced
busi ness	liq ue fy	sail less	dan cing

IV.

ci pher	black smith	cra dles	dil i gent
ze ro	an vil	chees es	in dus tri ous
noth ing	bel lows	laughs	oc cu pied
naught	roar	a gainst	em ployed
squir rel	curl	cer tain	licked

V.

HOMONYMS.

How the bells <i>peal</i> !	As ye <i>sow</i> , so shall ye reap.
We <i>peel</i> bananas, but we <i>pare</i> apples.	Please <i>sew</i> buttons on my shoe.
Could you <i>pare</i> a <i>pear</i> with a <i>pair</i> of scissors ?	That a <i>plain</i> is level is <i>plain</i> to see. Carpenters <i>plane</i> boards.

LESSON V.

SENTENCES: HOW THEY DO THEIR WORK.

Each of the following sentences does its work in its own way. Do you like 1 or 2 the better?

1. The mule walked carefully.
2. "Over all trod my mule with the caution of gleaners o'er sheaves,
Still, foot after foot like a lady."

Which sentence makes you see how the mule picked his way along? That is because Browning in 2 took pains to have you see. He knew that some of you had watched people gathering grain scattered by the reapers while binding their sheaves, and he knew that all of you had seen ladies walk daintily. His word-picture makes you understand just how carefully the mule stepped.

3. The sun was unclouded and hot.
4. "The broad sun above laughed a pitiless laugh."
Does the sun seem cruel in 3 or in 4?

Browning, in 4, knew that, by having the broad sun laugh, he should show it didn't care that day how uncomfortable it might make people. How did he keep you from thinking it laughed pleasantly?

A boy younger than you wrote the three following sentences. He knew how to use his eyes and ears, and how to make you see and hear as he did.

1. "Snow-flakes are white and are like little diamonds, and some look like lace and arrow-heads."
2. "Pussy-willows are funny little furry buds."
3. "The rain on the tin roof sounds like a drum that has not been tightened."

Write sentences about a horse drawing a heavy load over a rough road. Try to make us see him.

Write lists of the homonyms and synonyms below.

I.

cru el	crew el	knew	gnu
sav age	worst ed	un der stood	an te lope
pit i less	yarn	com pre hend ed	goat
mer ci less	skein	con ceived	lla ma

II.

cau tion	dain ty	del i cate	cloud
cau tious	dain ti ly	del i cate ly	cloud y
cau tious ly	dain ti ness	del i ca cy	un cloud ed

III.

sheaves	in so lent	com fort	try
bun dles	rude	sol ace	en deav or
glean	room y	pleas ant	per ceive
cull	am ple	grat i fy ing	de scry
gath er	ex ten sive	com fort a ble	dis cern

IV.

Unite words that make sense, and form compounds.

weigh	fa ther	chair	case
grand	piece	fruit	lad der
pock et	beam	night	bread
arm	stair	step	mare

V.

mule	scat tered	ro bust	tight
tread	sep a ra ted	rug ged	taut
be cause	didn't	shag gy	heav y
reap ers	di a monds	tat tered	raise

LESSON VI.

WORDS: HOW THEY MAY BE SHORTENED.

When you studied the letter on page 12, you found *Feb.* written for *February*, and *Ave.* for *Avenue*. You have often seen on signs such expressions as *Co.* for *Company*, *Geo.* for *George*, *Chas.* for *Charles*. Such shortened forms of words are called *abbreviations*, and it is necessary to know how to write them.

Look at the paragraph you have just read. By what is every abbreviation followed? When an abbreviation consists of two words, each part is followed by a period; thus, *A.-S.* for *Anglo-Saxon*. You have doubtless discovered that the abbreviation usually consists of two or three letters of the word; for example, *Wed.* for *Wednesday*, *Aug.* for *August*, *Dr.* for *Doctor*.

This is a busy world, and business men avoid loss of time by using abbreviations of other kinds. They write *yd.* for *yard*, *lb.* for *pound*, *mdse.* for *merchandise*.

Sometimes words are not abbreviated, but are shortened by contraction. The letter omitted is then represented by (') an apostrophe; *man'f'r* is written for *manufacturer*, *'tis* for *it is*, *don't* for *do not*.

Remember: 1. There are two ways of shortening words, by abbreviation and by contraction.

2. Every abbreviation should be followed by a period.

3. An apostrophe should be used in a contraction to represent the letter or letters omitted, but no period should follow the contraction.

4. As abbreviations are to save time and space, they are neither necessary nor desirable *except* in business letters, in the headings of letters, or when a lack of time or space seems to require them. .

I.

Write the words for which these abbreviations stand.

Jan.	Mich.	Wm.	mdse.
Feb.	Conn.	Benj.	bal.
Aug.	Del.	Edw.	Cr.
Sept.	Ky.	Chas.	Dr.
Dec.	N. J.	no.	doz.
Wed.	U. S.	ans.	lb.
Capt.	A. -S.	Bro.	oz.
Col.	Eng.	bu.	qt.
Co.	R. R.	bbl.	etc.

II.

Write the word or words of which the following are contractions.

o'er	we've	shan't	e'er
don't	can't	I've	doesn't
won't	ne'er	'tis	you'll

III.

short ened	doz en	in stead	con trac tion
stud ied	cap tain	fre quent ly	ex am ple
doubt less	oc ca sion	Ken tuck y	o mit ted
Feb ru a ry	ne ces sa ry	Mich i gan	rep re sent ed
Jan u a ry	per tains	Del a ware	a pos tro phe
Wednes day	con sists	Con nect i cut	Ben ja min
signs	dis cov er	mer chan dise	Dan i el
of ten	colo nel	us ing	ab bre vi a tion

LESSON VII.

WORDS: HOW THEY MAKE US SEE AND FEEL.

Notice in these stanzas written by Wordsworth, an English poet, words that make you see and feel :

" I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

" Continuous as the stars that shine
And twinkle in the Milky Way,
They stretched in never-ending line
Along the margin of a bay;
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

" The waves beside them danced, but they
Outdid the sparkling waves in glee;
A poet could not but be gay
In such a jocund company;
I gazed and gazed but little thought
What wealth to me the show had brought."

Is there a spot in the woods to which you would like to take your playmates? Take them there by means of words. Let them see it all in imagination, for imagination is a wonderful thing, better than a pair of wings. Color words will help you. The sky, what color was that? The grass, was it fresh and green, or russet, or brown? And the leaves, were they green, or silver, or red-and-gold? Tell your friends.

Do you not see these sweet peas, described by John Keats, another English poet?

" Here are sweet peas on tiptoe for a flight,
With wings of gentle flush o'er delicate white."

I.

col or	gar net	mauve	lav en der
scar let	ma roon	or ange	brown
crim son	au burn	yel low	rus set
ver mil ion	blue	buff	sere
e cru	pur ple	gold en	gray

II.

loud	shrill	breathe	glis ten
deaf en ing	pip ing	whis per	gleam
nois y	clear	laugh ter	glint
joc und	low	bleat	glow
rasp ing	sub dued	rus tle	shine
thin	plain tive	quiv er	shim mer

III.

com pa ny	be side	daf fo dils	breeze
com pan ions	be low	jon quil	strained
play mates	wealth	flut ter ing	stretched
con tin u ous	catch ing	toss ing	thou sand
Words worth	wan dered	spark ling	glance
Keats	roamed	end ing	glee

IV.

lone ly	vales	twin kle	gazed
flush	host	milk y	brought
peas	could	spright ly	leaves
tip toe	mar gin	live ly	an oth er
stan za	edge	brisk	au thor

Do you keep the misspelled words in a blank book?

LESSON VIII.

THE STORY OF IRIS.

The Greeks have given us stories, or myths, as well as words. The early Greeks were like children. They fancied that all things in nature had a life like their own, and they made up stories about the sun, and clouds, and winds, and other things. After the mention of color in your last lesson, you will be interested in their story of Iris, the Rainbow:

Iris, the Greeks said, was a messenger, who, "swift as a whirlwind," could carry commands. During a war between the Greeks and the Trojans, Iris was told to go down into the sea through "the closing wave," on an errand to a sea-nymph. The course she traveled, a radiant pathway, was marked by a rainbow, one end of which dipped into the sea. Iris flew more swiftly than a carrier-pigeon, and only the brilliant trail of her many-colored robe showed that she had swept by. She was "the goddess of the painted bow." We like her fearlessness and swift obedience.

Marks like these " " show that expressions in the *exact* words of some one not the writer, are being used. Such expressions are direct quotations; marks that fence them off are called quotation-marks. A comma usually comes before a direct quotation, and the quotation begins with a capital, if the part quoted makes a sentence. Find quotations in the story.

Our story of the rainbow differs from the Greek myth. Will you repeat it?

Read Wordsworth's "The Rainbow."

Tell where Jack found his dog and what he said to the runaway. Fence off your direct quotations.

I.

Write a sentence containing any word in this group; see how many other words in the group you may substitute for it. What are such substitutes called?

bright	gor geous	trail	ex act
bril liant	show y	track	pre cise
ra di ant	splen did	road	ac cu rate
lus trous	mag nif i cent	path way	i den tic al

II.

col lie	a lert	col lar	whine
mas tiff	fe ro cious	ken nel	snarl
spitz dog	doc ile	muz zle	growl
hound	hunt ing	leash	yelp
St. Ber nard	in tel li gent	whip	crouch
span iel	sa ga cious	whis tle	fawn

III.

walk	mount	am ble	pace
stride	climb	trot	swing
saun ter	spring	prance	slide
stroll	as cend	gal lop	glide
loi ter	rise	can ter	sweep

IV.

ear ly	nymph	men tion	jour neyed
myths	dam sel	quo ta tion	trav eled
fan cied	run a way	paint ed	dur ing
I ris	whirl wind	er rand	though*
Tro jans	rain bow	o be di ence	dif fers

* Also spelled *tho* by modern writers.

LESSON IX.

DUTY AND INCLINATION.

"Come here, darling," called mamma.

Little Bessie came running.

"Will you darn the hole in your dress?"

"Oh, dear! I don't want to now," pouted Bessie.

"I'll do it in a little while."

"No, dear, you must do it now," said mamma. "I would do it myself, but I cannot leave Harry."

Bessie said no more, but went to her room.

"I don't want to; I don't care!" cried naughty Bessie.

But Duty stepped into the room. "Bessie! Bessie!" he called, "do it right away."

Then came another tap. Inclination came in.

"Never mind, Bessie, let it go."

"Bessie, be good," said Duty.

Then Bessie took the dress and darned it, and I think she felt happier after that. Don't you?

This composition, just as a little girl wrote it, except for the correction of two errors, illustrates many of the points about which we have been studying. In the first line, you find "darling" set off by commas.

Remember: The name of a person or thing addressed is set off from the rest of the sentence by commas.

What other illustrations of this rule occur in the composition? What common names used like the name of an individual begin with capitals? What direct quotations are there? Which of them are separated from the rest of the sentence by commas? What interrogative sentences do you find? what contractions?

Read the abridged Bunyan's "Pilgrim's Progress," edited by D. H. Montgomery.

I.

Write the syllable *un* before each word in this group and tell what change it makes in the meaning.

self ish	faith ful	for tu nate	paid
clean ly	de served	kind ness	tried
re served	writ ten	var nished	us u al
re strict ed	ob serv ing	bleached	fur nished
char i ta ble	fin ished	stead y	whole some
ob tru sive	guard ed	re li a ble	de filed

II.

com pose	im age	il lus trate
com pos er	im ag ine	il lus tra tive
com pos ing	im ag in ing	il lus tri ous
com po si tion	im ag i na tion	il lus tra tion

III.

Write the proper names from which the following are derived.

Bessie	Ben	Carrie	Harry
Kate	Dick	Maggie	Will
Susie	Bert	Lottie	Fred
Mattie	Tom	Gertie	Phil

IV.

in cli na tion	er rors	de ceive	de ceit
pout ed	oc cur	be lieve	be lief
naugh ty	re mem ber	re ceive	re ceipt
hap pi er	dar ling	re lieve	re lief

Note in the last eight words that *c* is followed by *ei*, and *l* by *ie*.

LESSON X.**A GLANCE BACKWARD.**

Chapter II. enables you, with a little thought, to answer the questions and do what else is required in this lesson.

ABOUT WORDS: 1. Show, by writing two words, in what two ways words may be shortened. 2. Of what does an abbreviation usually consist? 3. In a contracted word, what takes the place of the letter or letters omitted? 4. In what kind of writing are abbreviations useful and desirable? 5. Remembering that words help us to see and feel, write about a frosty night and its work. 6. Write about two performing animals in a circus; let them tell their thoughts and describe their feelings. Use direct quotations whenever they will help you. 7. Write six words with which you have become acquainted while studying Chapter II.

ABOUT SENTENCES: 1. What do sentences carry or hold? 2. Write a sentence of your own, or one that you have heard or read, which carries a noble thought. 3. In what four ways may sentences express thoughts? 4. What are the two main parts of a sentence? Define each. 5. What is the difference between a simple and a logical subject? 6. Write a sentence about a fountain, or an ant, or a camp, and make your subject busy.

ABOUT SPELLING: 1. Write two prefixes learned while studying this chapter; write their meanings. 2. In writing, is it desirable to divide a proper name? 3. Write four homonyms learned while studying this chapter. 4. Write the words not crossed from the list of misspelled words in your spelling blank book.

ABOUT CAPITALIZATION : Recite what her father taught Elizabeth in the letter on page 28.

ABOUT PUNCTUATION : 1. How is a direct quotation fenced off ? 2. What mark of punctuation usually precedes it ? 3. How is the name of a person or thing addressed set off from the rest of the sentence ?

ABOUT GEOGRAPHY : Find Greece ; read the description of it.

ABOUT READING : What books mentioned have you read or heard read ? Give the author's name with each.

ABOUT STORIES : 1. What is a myth ? 2. How did the early Greeks come to have myths ? Tell their myth about Iris.

In Lesson VII., there was not sufficient space to give Wordsworth's entire poem, "The Daffodils"; therefore, the last stanza is added here :

" For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude ;
And then my heart with pleasure fills,
And dances with the daffodils."

Copy the entire poem and commit it to memory. You will be glad to have done so, for it is one of the finest nature lyrics.

What is meant by "that inward eye," and how does it make bliss for us in solitude ? Can you shut your eyes and see something now that has given you pleasure in the past ? If you do that, you will use your "inward eye."

SUPPLEMENTAL WORDS FOR CHAPTER II.

churn	tooth ache	typ ic al	or na ment
cream	den tist	mam mals	rep e ti tion
but ter	fill ing	man kind	gar ments
fir kin	de cayed	quad ru peds	trou sers
heif er	warmth	car niv o rous	cra vat
bul lock	wagged	ru mi nant	muf fler
I'll	me te or	ro dents	waist coat
isn't	ho ri zon	rab bit	o ver coat
aren't	ze nith	rac coon	wrap per
wasn't	rust y	por cu pine	basque
they're	cor al	bea ver	fich u
haven't	clink	skunk	guimpe*
couldn't	boom	prac ti cal	for lorn
bush el	bounce	op er a tions	help less
gal lon	spied	in te ger	mis er a ble
bar rel	per ceived	in te gral	cir cus
hogs head	sea son	frac tion	mu se um
ounce	au tumn	frac tion al	men ag er ie
bal ance	trout	ther mome e ter	Je ho vah
poise	pick er el	cy lin dric al	om nip o tent
pos ture	mack er el	cir cu lar	al might y
at ti tude	priest	ob lique	suf fo cate
su perb	pas tor	a cute	kin dred
dwarf	chap lain	par al lel	pa ter nal
league	a vaunt	lev el	ma ter nal
cap size	a lack	car a way	daugh ter
up set	a hoy	mar jo ram	fil ial

* Pronounced *gamp*.

SUPPLEMENTAL WORDS—*Concluded.*

tas sel	myr tle	creek	mag a zine
fringe	pop lar	rap ids	pe ri od ic al
lan tern	ce dar	cat a ract	scheme
sweat	hick o ry	cas cade	strat a gem
ooze	dog wood	creak	truce
trea cle	ed dy	squeak	ar mis tice
mo las ses	whirl pool	groan	ces sa tion
crutch es	four score	howl	sug ar y
sec onds	brin dle	grown	gum my
min utes	dap pled	ma tured	e las tic
hours	sen sa tion	crev ice	hei nous
weeks	lan guid	grope	a bom i na ble
months	ex haust ed	grop ing	cath o lic
years	pin ing	grip	u ni ver sal
tur gid	jeal ous	grip ping	fu ner al
mud dy	sus pi cious	vil lage	fu ne re al
am ber	en vi ous	vil lain	de crep it
rud dy	oc cu pant	ham let	in firm i ties
ros y	ten e ment	town ship	fore fa ther
groin	a part ment	bor ough	lin e age
heel	pri va cy	chap el	par ent age
an kle	se clu sion	ca the dral	ri ot ous
heal	tan bark	chan cel	bois ter ous
cure	tan ner y	fer vor	wrist band
braid	leath er	ec sta sy	wrist let
queue <i>or</i>	leath ern	rap ture	neck lace
cue	al bum	ex cite ment	brace let

CHAPTER III.

LESSON I.

SENTENCES: HOW THEY ARE GROUPED.

You have found words grouped into orderly arrangements—into sentences—to carry thoughts. Read the following story of Mercury, then tell your teacher if the sentences are grouped in an orderly way :

“When the world was young, many fancies wove themselves in men’s minds about what they saw, and heard, and felt, and imagined. One of their fancies was about Mercury, or Hermes.

“Mercury was a messenger of the gods, and, that he need waste no time, they gave him a winged cap and winged shoes; his staff bore wings and had serpents coiled around it. He could move as swiftly as the wind.

“But Mercury was more than a mere errand boy; he made something for men. When he was still a very little boy, he picked up a tortoise-shell, bored holes in its sides, drew strings across it—and there was the lyre. Then Mercury drew sweet music from the shell.

“Do you believe that this Greek god was just our old friend, the wind? You know that the wind is a wonderful musician, that it whistles and sings, and that it sweeps along as fast as Mercury could fly.”

In the first group of sentences, each sentence is about Greek fancies; in the second, each sentence describes Mercury; in the third, each sentence is about what Mercury did; in the fourth, each sentence is about Mercury and the wind. What is a paragraph?

Have you heard about Psyche, Echo, or Pandora, from Guerber’s “Myths of Greece and Rome”?

Select the words on this page that are synonyms.

I.

fan cy	mus ing	mar vel ous	nov el
con ceit	pon der ing	a maz ing	strange
dream	won der ful	sur pris ing	as ton ish ing
rev er y	mi rac u lous	ad mi ra ble	ex traor di na ry

II.

shoes	wove	young	va ri ous
san dals	stitched	youth ful	di verse
staff	trace	pu er ile	man i fold
scep ter	cro chet	vig or ous	de scribe
rep tile	em broid er	ju ve nile	de fine .
ser pent	dec o rate	strip ling	out live

III.

lyre	man do lin	haut boy	min strel
lyr ic	ban jo	flute	trou ba dour
mu si cian	harp si chord	trom bone	trou veur
tor toise	vi o lin	bas soon	bard
tur tle	vi o lon cel lo	bu gle	harp er

IV.

so lo	quar tet	choir	op er a
du et	quin tet	cho rus	op er et ta
tri o	sym pho ny	con cert	or ches tra

V.

chord	clus ter	or der ly	por tion
group	as sem blage	sec tion	mer cu ry

LESSON II.

WHAT PARAGRAPHS ARE ABOUT: THEIR TOPICS.

Choose three of these topics and write one paragraph about each:

1. The songs of the brook. 2. The doorway of a grocery. 3. The old barn. 4. A street crossing. 5. The path through the woods. 6. Crossing the swinging bridge.

The topics tell you what your paragraphs are to be about. Therefore, in the paragraph about Topic 1 every sentence will carry a thought of the brook or its songs. In the paragraph about Topic 2 you will have nothing that may not be connected in thought with the doorway of a grocery; of course, you may mention the vegetables and fruits arranged to attract the passer-by, or a sly cat stealing through the doorway, or people hurrying in and out of the store, for these things may be thought of in connection with the doorway.

Read over each paragraph, and be sure that every sentence helps to make your *topic* clear or interesting.

What is the topic of a paragraph?

What do you see every day that you would like to watch and tell about? Whatever it is,—the sky, a tree, a gateway, a shop window, or the face of a friend—be prepared, each morning, to write a fresh paragraph about it. The gray sky may change color and its clouds may sail away out of sight; birds may forsake or seek the tree; the pet may lose a tuft of hair in an undignified scramble. Watch, and you will find something to record.

Read "The White Seal" and "Her Majesty's Servants" in Rudyard Kipling's "The Jungle Book, I." These stories show you what it is to have sympathy.

Find words pleasing because of their vowel sounds.

I.

peb ble	mur mur ing	rip pling	wil lows
boul der	scold ing	plun ging	sedg es
sand y	lull ing	slip ping	al ders
moss es	bab bling	purl ing	su mac

II.

cu cum bers	clerk	peo ple	awn ing
peach es	crates	wom en	flap ping
rhu barb	sales	cus tom ers	squall
let tuce	scales	pa trons	hur ri cane

III.

mow	beam	pave ment	news pa per
loft	joists	gut ter	boot black
stall	clap boards	sew er	res tau rant
man ger	thatched	lamp-post	phar ma cy

IV.

grass y	zig zag	chip munk	search
val ley	crook ed	par tridge	scram ble
knoll	stile	toad	hol lo
shad y	fence	wood chuck	scream

V.

creak ing	fright ened	he ro ic	safe ly
un stead y	dis mayed	brave	se cure ly
rick et y	tim id	dar ing	hur ry ing
sway ing	yield ing	ven ture some	de tained

Do not neglect the lists in your blank books.

LESSON III.

Study unfamiliar words in this letter; notice its division into paragraphs; then write it from dictation.

Springfield, Mass.,
October 20, 1898.

Dear Florence :

We have changed our residence and I know you would like a description of our new house; I shall give you only a hint of it, and let you make discoveries.

It is spacious, with great double parlors separated by portières and heated by grate fires. The mantels are carved with curious designs. There are five chambers on the second floor, mine being the coziest.

My room is always cheerful; for the sunlight, when there is any, pours through my big baywindow, and, at night, the beautiful lamps you gave me help to chase away the shadows. You must see for yourself the coloring of my room and how I have furnished it. You will be surprised when I show you what I did myself. I made brackets and boxes for plants, a screen, a couch, and bookshelves. You may be sure that I still have my two landscape etchings and every one of the books we read together.

Our dining-room is back of the reception-room. It looks out over a gay flower-garden.

This makes an ideal home, and we shall be glad to welcome you to it when you come back from school.

With a kind remembrance from mother,

Your cousin,

Isaac S. Somers.

What does *spacious* mean? From what is it derived?

Have you a quiet corner for study? Have you made it into a convenient workroom?

I.

bronze	grate	por tière	di van
pi an o	fire place	lam bre quin	chan de lier
or gan	fend er	scarf	cur tain
me lo de on	hearth	tap es try	screen

II.

nap kin	tu reen	pitch er	por ce lain
doi ly	la dle	ca rafe	buf fet
cru et	plat ter	gob let	sal ver
sau cer	salt cel lar	tum bler	spoons

III.

bed stead	chif fo nier	ward robe	ew er
mat tress	bu reau	coun ter pane	fau cet
pil low	mir ror	cov er let	tow els

IV.

stair case	lin tel	reg is ter	brack ets
ban is ter	thresh old	bay win dow	spa cious
new el	ga ble	ar tis tic	de scrip tion
bal us tradē	fur nace	re mem brance	shad ows
porch	ra di a tor	i de al	etch ings

V.

HOMONYMS.

I will <i>plait</i> my horse's mane.	A bird <i>flew</i> out of our chimney <i>flue</i> .
The hermit's <i>main</i> dish was a wooden plate.	A <i>sower</i> of seed, though his eyes were <i>sore</i> , saw the bird <i>soar</i> away.
I will <i>earn</i> enough money to buy that silver <i>urn</i> .	The <i>blue</i> smoke <i>blew</i> away.

LESSON IV.

HOW WORDS GROW.

When in previous lessons you formed derivatives from primitive words, you slightly altered primitive words in form to express a slight difference in meaning.

Sometimes a syllable is placed before a word to change its meaning; such a syllable is called a *prefix*. How does the word *prefix* itself illustrate this statement? Sometimes a syllable is added to a word to change its meaning. Such a syllable is called a *suffix*. What is the suffix in *heedless*? What does it mean? Most derivative words are formed by using a prefix, a suffix, or both, with a primitive word.

You have formed compound words; they are the outgrowth of usage. When words have been repeatedly associated together to express one idea, they become united in writing. If one of the words loses its original accent, they are usually written as one word without the hyphen—like *steamboat*, *railroad*—and are called *permanent compounds*. If both words retain their original accents, they are called *temporary compounds*, and they are then usually joined by a hyphen, thus: *bright-eye*, *oft-remembered*, *well-known*.

In the following sentences how are the name words modified to denote possession or ownership?

1. A boy's hat was found in the girls' cloakroom.
2. Twenty-five cases of men's slippers are for sale.
3. James's hair is curly.

Which name word in 1, 2, 3, has only the apostrophe to denote possession? Do you know why? What other use has the apostrophe? what, the hyphen?

Perhaps your teacher will read to you about words from Swinton's "Rambles among Words."

I.

Use the prefix *re* with each of the following words and tell what change of meaning is produced.

ab sorb	ap point	cap ture	in sure
ex am ine	as sure	new	sur vey
ad mit	en gage	or gan ize	u nite
pro duce	ex hib it	pre sent	vac ci nate
con struct	fresh	pub lish	view

II.

What does the suffix *or* if added to these words mean?

gov ern	act	in vent	in struct
tor ment	con sign	col lect	in spect
pros pect	ab duct	con fess	pro fess

III.

What effect has the suffix *er* on these words?

com mand	work	paint	print
de fend	pris on	preach	re pair
Hol land	trump et	re port	de stroy

IV.

Form compounds of the words that combine naturally.

bell	shaped	point ed	beat en
cross	weather	veined	toned
nee dle	net	high	eyed

V.

pre fix	per ma nent	own er ship	us age
suf fix	tem po ra ry	slip pers	pre vi ous
eas i ly	pos ses sion	as so ci a ted	out growth

LESSON V.

HINTS ABOUT SPELLING.

A few of the vowels and consonants seem to interchange services; for instance, *y* often disappears and *i* takes its place.

When *y* ends a word, if it is preceded by a consonant and you form a derivative by adding any letter except *i*, off *y* goes and *i* is substituted for it.

Again, nouns ending in *y* preceded by a consonant form the plural by adding *es* and changing *y* into *i*.

When, however, *y* is preceded by a vowel, it retains its place, no matter what is added. Find examples of this in your reader.

Occasionally, though rarely, *i* slips off and leaves *y* to stand for it. Derivatives formed from words ending in *ie* by the addition of the syllable *ing*, drop the *e* and change the *i* into *y*. Examples: *die, dying; lie, lying; tie, tying; vie, vying*. This service of *y*, however, is slight recompense for the hundreds of times that *i* does like duty for *y*.

Among the consonants, *f* and *v* occasionally change places, and the plural of some nouns ending in *f* or *fe* is made by changing the *f* or *fe* into *ves*. For example, *beef, beeves; thief, thieves; loaf, loaves*. How many such changes do you think of?

Silent *e* at the end of a word is usually dropped when a syllable beginning with a vowel is added, but sometimes it is retained to keep *c* and *g* soft. Do you think of an example?

You might like to read Benjamin Franklin's letter to Noah Webster about spelling and capitalization, when the latter was writing his Dictionary. It shows Franklin's interest in all that pertains to language.

I.

Why is *y* changed to *i* in the following derivatives?

mer ci less	sau ci ness	hap pi ly	beau ti ful
pen ni less	ti di ness	bus i ly	plen ti ful
pit i less	haugh ti ness	co zi ly	fan ci ful
bod i less	sul tri ness	pret ti ly	boun ti ful

II.

Write the plural of each of the following nouns.

cit y	gal ler y	pe o ny	shelf
lil y	for mal i ty	re al i ty	calf
fair y	ne ces si ty	mys ter y	wife
dai ry	cen tu ry	laun dry	sheaf
di a ry	his to ry	can o py	leaf

III.

A vowel precedes *y* in the following words. Write the plurals.

mon ey	mon key	don key	lack ey
chim ney	al ley	pul ley	jock ey
vol ley	al loy	hol i day	es say
at tor ney	buoy	af fray	trol ley

IV.

In which of these derivatives is *e* retained? Why?

com ing	re joic ing	for ci ble	singe ing
hop ing	guid ance	griev ance	no tice a ble
in quir ing	plum age	brid al	change a ble
skat ing	mov a ble	re fus al	peace a ble
clos ing	con fus ing	po lar	serv ice a ble

LESSON VI.

SENTENCES: THEIR PARTS.

Write a sentence of three words that will tell what squirrels do with nuts. The first word is the subject. How do you know that it is? The second and third words are the predicate. How do you know that?

So much you learned from page 26; but you have not learned that often the predicate consists of two parts, the predicate verb and the object which receives the action of that verb. In your sentence, the second word is the predicate verb. The third word receives the action of the verb, and will be called what?

Words often associate or act together. You may imagine both winds and waves rocking ships. Then the two words that *represent* winds and waves may associate and make one subject, thus: 1. Winds and waves rock ships.—Such subjects are called *compound*. Write a compound subject for the following sentence:
2. _____ and _____ crop grass.

A predicate also may be compound. Winds and waves may do something to ships besides rock them. They may toss, or beat, or hurl them. Write a compound predicate for 1.

Do winds and waves rock and toss anything besides ships? Yes, whatever is at their mercy, perhaps logs or men. Write 1 with a compound object.

The word *subject* comes from the Latin and tells its own story,—*sub*, under, *ject*, thrown,—subject, the thing “thrown under” discussion. *Predicate*, also from the Latin, comes from *praedicare*, which means “to proclaim” or “tell about.”

If you are ready for another book, read Ernest Ingersoll's “The Book of the Ocean.”

I.

waves	zeph yr	ma rine	cruis er
bil lows	gale	shoals	mon i tor
break ers	tor na do	reefs	yacht
tides .	cy clone	light house	schoon er

II.

har bor	lar board	com pass	keel
wharf	star board	sex tant	hold
haws er	bow sprit	wind lass	berth
chain	til ler	cap stan	cab in
anch or	rud der	hal yards	sa loon

III.

sail or	pi lot	en gi neer	mas ter
sea man	helms man	fire man	cap tain
mar i ner	cock swain	ste ve dore	lieu ten ant
sea far er	stew ard	gun ner	com mo dore
skip per	look out	sur geon	ad mi ral

SYNONYMS.

ar tic u late	per form	as sert	deed
speak	ex e cute	af firm	feat
ut ter	ac com plish	a vow	ex ploit
e nun ci ate	con sum mate	pro claim	a chieve ment

HOMONYMS.

You will <i>wait</i> long before your <i>weight</i> equals mine.	The rose <i>sent</i> cost but a <i>cent</i> , yet its <i>scent</i> is sweet.
One who <i>chews</i> tobacco does not <i>choose</i> health.	The <i>seller</i> of the house left coal in the <i>cellar</i> .

LESSON VII.

MODIFIERS THAT EXPLAIN.

If you knew a grocer, a butcher, and a baker each named Carlin and you wished to designate the baker, how would you distinguish him from the others? You would speak of him as Carlin, the baker.

The expression, "the baker," is called an *explanatory modifier*, because it both modifies *Carlin* and explains which Carlin is meant. Sometimes an explanatory modifier contains several words. Example: "The rose, the state flower of New York, was chosen by vote of the public-school children."

Explanatory modifiers are, then, words or expressions used to explain or amplify the meaning of other words. Find them in the following: 1. He called to the stag, a beautiful creature, and it timidly approached. 2. The boy, a skillful hunter, fitted his arrow.

An important adjunct of all good writing is the correct use of the marks of punctuation. You have already learned about marks at the ends of sentences, and that commas are required with the name of a person or thing addressed. You may now learn how to punctuate an explanatory modifier.

Remember : An explanatory modifier is set off from the rest of the sentence by commas.

Write a declarative sentence having an object; amplify it by adding to the object an explanatory modifier. Write an imperative sentence containing the name of a person addressed. Write an interrogative sentence; amplify the subject by adding an explanatory modifier. Are your sentences punctuated correctly? What kind of a sentence is this : "How the sun burns, Jack !" Why is the comma used?

I.

bak er	crul lers	wa fers	ca ter er
bis cuit	dough nuts	mac a roons	e clairs
muf fins	tarts	bon bons	jel lies
crack ers	pies	jum bles	i ces
pret zels	pat ties	waf fles	sher bet

II.

gro cer	veg e ta bles	rye	rai sins
all spice	cab bage	bar ley	cur rants
cloves	spin ach	oat meal	a pri cots
cin na mon	chic o ry	hom i ny	lem ons
va nil la	as par a gus	tap i o ca	pine ap ples

III.

farm er	im ple ments	prod ucts	cat tle
soil	plow	ber ries	poul try
weeds	har row	pump kins	mead ow
cul ti vate	scythe	mel ons	pas ture
fer til ize	sick le	al fal fa	fal low

IV.

des ig nate	mod i fi er	butch er	ad junct
dis tin guish	am pli fy	skill ful	help er
ex plan a to ry	en large	dex ter ous	im port ant

HOMONYNS.

A <i>waist</i> that does not fit is a <i>waste</i> of cloth.	An <i>heir</i> inherits an estate, but we breathe the <i>air</i> .
A <i>brake</i> is a fern; <i>break</i> is "to rend asunder."	The seeds of a <i>berry</i> will grow if you <i>bury</i> them.

LESSON VIII.

TROUBLESOME WORDS.

Few words are necessary to express the ordinary needs of life; our vocabularies seem limited when we think of the thousands of words to be found in the dictionary. A few words become familiar to all of us and we use most of them easily and naturally, but there are some, even among those most familiar, which are troublesome, and none more so than *sit* and *set*, *lie* and *lay*.

You learned on page 56 that some predicates contain a word called the object. The presence or absence of such an object word tells us whether to use *sit* or *set*, *lie* or *lay*.

Sit and *lie* should not be followed by an object. Example: "I *sit* in a chair; I *lie* in a hammock." *Set* and *lay* are not used properly unless they are followed by an object word. Example: "John, *set* the *chairs* at the table and *lay* a *knife* at each plate." There is a single exception; *lay* not only means "put down" in present time, but it also means "recline" in past time, and when so used—to mean "recline"—it is not followed by an object.

Examples: 1. We *sit* at the table; the maid *sets* the pitcher on it. 2. I *lie* on the couch; I *lay* my *head* on the pillow. 3. Yesterday I *lay* in bed until late; my friend *laid* my *letters* on the table beside me.

Choose from *sit*, *set*, *lie*, *lay*, the word for each blank space in the following sentences:

I _____ before a blazing fire, while my hound _____ at my feet. Ned has _____ a watch for the night and I have _____ my rifle on the ground beside me, for foes lurk near.

I.

The suffix *ous* means "full of." Be mindful of this; it will help you to define these words.

glo ry	grief	cour age	grace
glo ri ous	griev ous	cour a geous	gra cious
vir tue	har mo ny	de sire	dis as ter
vir tu ous	har mo ni ous	de sir ous	dis as trous

II.

What effect has the suffix *ful* added to these words? Remember what you have learned about final *y*.

pow er	health	wrath	beau ty
boast	sor row	truth	mer cy
woe	mirth	sloth	boun ty
re proach	re spect	cheer	plen ty

III.

trou ble some	dic tion a ry	pur pose	re strained
per plex ing	lex i con	in ten tion	con fined
few	nor mal ly	spec i fy	or di na ry
scarce	nat u ral ly	spe cif ic	cus tom a ry

IV.

ex cep tion	ab sence	blaz ing	vo cab u la ry
re cline	pres ence	ri fle	ham mock
lurk ing	prop er ly	mus ket	bou quet

HOMONYMS.

I have lost the <i>key</i> to the lock that fastens my boat to the <i>quay</i> .	You <i>need</i> not <i>knead</i> the dough.
You <i>seem</i> to think I did.	The boy <i>ate eight</i> apples.
not sew the <i>seam</i> .	A <i>flea</i> is a <i>mite</i> from which I <i>might</i> wish to <i>flee</i> .

LESSON IX.

PARAGRAPHS: HOW THEY ARE CONNECTED.

What is underlined in each of these paragraphs suggests the preceding and makes a connection with it.

THE STORY OF ARACHNE: A GREEK MYTH.

Long ago, there lived in Greece an attractive young girl called Arachne. She could embroider and weave exquisitely. But she had one fault—pride. “I outdo Minerva!” she exclaimed.

Annoyed by such boasting, Minerva, a wise and gifted goddess, went to Arachne in disguise, and advised her to be more humble.

Arachne did not profit by this advice, however. On the contrary, she cried boldly, “I should like to try a weaving-match with Minerva!”

Thereupon, the angry Minerva, throwing off her disguise, began to weave. Arachne, did the same; you might have heard her heart beat, so eager was she.

Alas for Arachne’s eagerness. The tapestry of the goddess shone with a loveliness no mortal’s could equal. Arachne glanced at it, despaired, tied a rope round her neck, and hanged herself.

Minerva was not pleased that Arachne should escape so easily; therefore she changed the body suspended by the rope into a swaying spider. “Arachne, thou shalt spin and weave forever,” said the goddess.

Will spiders’ webs remind you of Arachne hereafter?

The beginning of every paragraph is indented.

Read “A Story of the Springtime,” “The Story of the Laurel,” or “A Mighty Hero of Olden Times,” all in “Stories of Long Ago,” by Grace H. Kupfer.

Which of these words are synonyms? Why?

I.

in sect	lar va	pu pa	mos qui to
head	cat er pil lar	mag got	wig gler
an ten nae	co coon	moth	bee tle
tho rax	chrys a lis	lo cust	spi der
ab do men	but ter fly	grass hop per	a rach noid

II.

weld ed	al lude	al lur ing	weak ness
fused	in sin u ate	in vit ing	fault
cou pled	im ply	cap ti va ting	of fense
linked	de note	fas ci na ting	af front
an nexed	in di cate	se duc tive	vice

III.

pride	plagued	wise	gift ed
ar ro gance	an noyed	en light ened	en dowed
self-es teem	pro voked	er u dite	tal ent ed
boast ing	vexed	learn ed	god dess
brag ging	an gered	ju di cious	di vin i ty

IV.

dis guise	con tra ry	hum ble	fear less
con ceal	op po site	low ly	in trep id
coun sel	dif fer ent	mod est	daunt less
coun cil	per verse	meek	au da cious
ad vice	way ward	un as sum ing	im pu dent
ex quis ite	pre ced ing	in dent ed	de spaired

LESSON X.

A GLANCE BACKWARD.

Chapter III. enables you, with a little thought, to answer the questions and do what else is required in this lesson.

ABOUT WORDS: 1. How may you know whether a sentence requires the use of *sit* or *set*, of *lie* or *lay*? 2. With the help of your teacher, or the dictionary, find the distinction between *flee* and *fly*. 3. How are most derivative words formed? 4. Define the words *prefix* and *suffix*. 5. By the help of your teacher, or of the dictionary, find the meaning of *affix*. 6. What is meant by the term "temporary compound?" By the term "permanent compound?" 7. In what two ways are words modified to denote possession or ownership? Diminutive proper names like those in Group III., page 41, are never appropriate except for little children. A diminutive, you know, is something weak or insignificant; refer to your dictionary.

ABOUT SENTENCES: 1. Write a sentence containing a predicate with two parts; that is, containing a predicate verb and its object. 2. By means of original sentences, illustrate what is meant by a compound subject, a compound predicate, a compound object. 3. Write an original sentence having an explanatory modifier; underline the explanatory modifier.

ABOUT PARAGRAPHS: 1. What is a paragraph? 2. What is the topic of a paragraph? 3. Does the first word of a paragraph commence at the margin?

ABOUT SPELLING: 1. Write six words pleasing to the ear because of their vowel sounds. 2. Write four words that grate upon the ear because of their harsh consonant sounds. 3. How do nouns ending in *y* pre-

ceded by a consonant form the plural? 4. When final *y* is preceded by a vowel, is it retained in the plural or is another letter substituted for it? 5. What happens to words ending in *ie* when derivatives are formed from them by adding *ing*? 6. What usually happens to silent *e* at the end of a word when a syllable beginning with a vowel is added? 7. Some nouns ending in *f* or *fe* undergo what change in the formation of their plural? 8. Write two suffixes meaning "one who," two suffixes meaning "full of," a prefix meaning "again," and a prefix meaning "under." 9. What homonyms do you recall? 10. Write the misspelled words still on the lists in your spelling blank books.

Have you ever heard that "straws show which way the wind blows?" You may now find both *through* and *thru*, both *though* and *tho* allowed as correct spelling. These are straws showing that some day you may spell phonetically. What is the meaning of that last word?

ABOUT PUNCTUATION: 1. What two uses have you found for the hyphen? 2. What two uses have you found for the apostrophe? 3. What punctuation do explanatory modifiers require? 4. What kind of compound words require the hyphen?

ABOUT READING: 1. What have you been reading while studying this chapter? Give the exact title of each book and its author's name. 2. What book did you enjoy most? Do you know why? Do you know anything about its author?

You might enjoy W. Hamilton Gibson's "The Story of the Floundering Beetle" and "Some Curious Cocoons," in his "Eye Spy," or "A Queer Little Family on the Bitter-Sweet," in his "My Studio Neighbors." If you have not already done so, read Kingsley's "Greek Heroes."

SUPPLEMENTAL WORDS FOR CHAPTER III.

voy a ges	malt	por ti co	ox
dis cov er y	beer	ves ti bule	ox en
col o nists	hops	fo li age	ox goad
set tlers	fer ment	veg e ta tion	ox goads
buf fa lo	e vil	tres pass	mouse
ot ter	ef fects	en croach	mice
badg er	drunk en	un der wear	mouse trap
wea sel	stu por	hard ware	mouse traps
er mine	stoup	par a sol	ne gro
ga zelle	stein	par a chute	ne groes
cham ois*	flag on	bal loon	so pra no
rein deer	tank ard	booth	so pra nos
o pos sum	po ta tion	pa vil ion	elf
bass wood	bev er age	ca si no	elves
lin den	hab it	av e nue	half
ai lan tus	ha bit u al	bou le vard	halves
syc a more	trite	tract	wolf
eb on y	hack neyed	leaf let	wolves
ma hog a ny	pic co lo	pam phlet	self
meas ur ing	zith er	pon der ous	selves
rec tan gles	gui tar	weight y	roof
tri an gles	bat on	hair y	roofs
a re as	vo cal	shag gy	cri sis
per im e ter	ap plaud	af fa ble	cri ses
no ta tion	en core†	com plai sant	beau
nu mer a tion	con demn	sat is fied	beaux
prob lem	cen sure	com pla cent	breth ren

Pronounced *sham my; † on kore.

SUPPLEMENTAL WORDS—*Concluded.*

prin ci pal	whisk ers	gam brel	cit i zen
high est	mus tache	fet lock	al ien
chief	sales man	glue	car rots
prin ci ple	pro pri e tor	glu ten	squash
max im	cash ier	glu ti nous	torch
or i gin	ac count ant	gel a tin	flam beau
pal try	cab i net	frit ters	gen ius
worth less	be sie ging	door knob	tal ent
lull a by	crin ging	jack knife	in let
rhythm	rav en ous	bowie-knife	en trance
thread bare	hun gry	sketch es	dome
nee dle book	dev as tate	dit ties	cu po la
sham ble	pil lage	fol lies	sol der
shuf fle	mi nor i ty	bul lies	braze
in sur gents	ma jor i ty	sta bles	blanch
en e mies	plu ral i ty	treas ures	bleach
ra di us	her it age	hud dle	star tle
di am e ter	dow ry	con science	scare
di men sion	a thwart	ex tir pate	mort gage
pol lute	ob lique ly	e rad i cate	prem ise
vi ti ate	her mit	jin gling	prem i ses
sul len	re cluse	stok er	to ry
stol id	an cho rite	buck et	to ries
fur ri er	brawn y	vis u al	fore man
sur vey or	swarth y	oc u list	fore men
cir cuit	ail ment	shel lac	son-in-law
cir cu i tous	ca tarrh	lac quer	sons-in-law

CHAPTER IV.

LESSON I.

PARAGRAPHS: PRACTICE IN CONNECTING THEM.

What expressions show paragraph connection ?

THE FLAG ON OUR SCHOOLHOUSE.

Our flag strained away out from its staff this morning. I thought it wished to show every star, and I cried, "I don't wonder you are proud of them !"

And then it seemed to answer: "Proud? Why not? You little people have heard of the Revolution, of Betsey Ross, and of my first thirteen stars? Ask about the great war fought lest I should lose any stars. Ask about Abraham Lincoln and his Emancipation Proclamation, which gave me a free land to float over.

"Still my folds sometimes droop. I furled them on April 14, 1865, when President Lincoln was assassinated. But first I tripped the traitor who took his life, who would have torn out my stars and destroyed the Union.

"To-day, however, I ought to flutter gayly, for you know it is the anniversary of Captain Perry's victory."

At that the flag floated out, and I came to my history lesson, thinking: "Our flag, waving up there against the blue, holds all the history in my text-book."

Quotation-marks come *before* each of several successive quoted paragraphs, but *after* only the last.

Write briefly a story that our flag tells to you.

Read "A Virginia Cavalier," an interesting story of Washington's youth, by Molly Eliot Seawell.

I.

em blem	stream ers	staff	rec on noi ter
sym bol	in sig ni a	pole	skir mish
en sign	shield	un furl	bat tle
ban ner	sa lute	fight	com bat
stand ard	sal vo	strive	strug gle
pen nant	hom age	con tend	en gage ment

II.

na tion	rout	vic to ry	shout
free dom	frus trate	con quest	ex ult
pa tri ot	van quish	tri umph	clam or
de feat	con quer	suc cess	brav oes
o ver throw	sub due	ad van tage	pæ an

III.

he roes	com mand er	of fi cer	in sur rec tion
gal lant	ser geant	cor po ral	se di tion
val iant	quartermaster	ma jor	up ris ing
cam paign	aid-de-camp	bre vet	re volt
vol un teer	com mis sion	brig a dier	re bel lion
pri vate	war rant	ci vil ian	mu ti ny

IV.

al le giance	trai tor	spy	e man ci pa tion
ob li ga tion	trea son	watch	lib er a tion
loy al ty	be tray er	as sas sin	proc la ma tion
faith ful ness	per fi dy	as sault	pub li ca tion
fi del i ty	guilt y	sur ren der	an nounce ment

LESSON II.**ADJECTIVES: HOW THEY HELP NOUNS.**

1. The procession swept through the gateway.

Read sentence 1. What kind of a procession is mentioned? Was it grave or gay? What kind of a gateway did it sweep through? Was it wide or narrow, massive or airy? You do not know; we are not told. Describe the procession and the gateway by inserting a word before each.

2. "The slow, soft toads out of damp corners creep."

What kind of toads creep from the corners? What corners do the toads creep from?

Words that answer such questions as are asked in this lesson are called adjectives. You have just found that an adjective may help to describe a noun; it always modifies the meaning of a noun in some way.

3. "Small, busy flames play through the fresh-laid coals." Find adjectives in the sentence just quoted.

4. The grove seemed pleasant. Its trees crowned a knoll that sloped on one side to a lake. I could see an island, boats, fishermen, and children.

How little we see, hear, and feel when we read 4. What were the trees? high, wide-spreading, fragrant, rustling? We do not know the color of the lake, nor whether its surface was placid or rough with white-caps; nor whether the fishermen were idle or busy.

Study 4, then try to improve it by inserting well-chosen adjectives. What is an adjective?

On page 68 you heard about the Emancipation Proclamation, and you may like to read a story of slave-life, "Aaron in the Wildwoods," by Joel Chandler Harris. Ask your teacher to read to you from "Uncle Tom's Cabin," by Harriet Beecher Stowe.

Point out the synonyms. Find the adjectives.

I.

pro ces sion	gate way	an i ma ted	grave
train	en trance	glee ful	se ri ous
ret i nue	arch	spright ly	sol emn
air y	nar row	mass ive	wide
light	lim it ed	cum ber some	broad
a e ri al	con tract ed	un wield y	lib er al

II.

slow	in ert	damp	cor ner
wea ri some	slug gish	moist	an gle
dil a to ry	de lib er ate	hu mid	niche
creep	pur suit	fu el	crown
crawl	call ing	char coal	dig ni fy
wrig gle	vo ca tion	car bon	per fect'

III.

plac id	i dle	im prove	sur face
se rene	in do l�nt	a mend	ex te ri or
tran quil	la zy	cor rect	slope
un ruf fled	un em ployed	rec ti fy	de cliv i ty
un dis turbed	use less	en hance	ac cliv i ty

IV.

is land	pen in su la	gulf	gey ser
moun tain	isth mus	chan nel	vol ca no
pla teau	strait	ar chi pel a go	cra ter

The lists in your blank book are especially important.

LESSON III

VERBS: HOW ADVERBS HELP THEM.

The English language is rich with words borrowed from other tongues. To the Greek word *biblos*, meaning book, we owe our word Bible, which means "the Book." When we call a book *the* book, what rank do we give it? The Latins had a word, *verbum*, meaning "word." We borrowed it for the name of one of our parts of speech, the verb, or *the* word, and thus placed the verb first among words.

The verb is the only part of speech that may be used alone to make a sentence. Give a command of a single word and you have a sentence of only one word. The verb is in every predicate, for it predicates, or affirms, something of a person or thing.

Important as verbs are, they are not above being helped. Read the following. Find words that tell how, when, where, or why the action took place.

1. A sloop loitered afar, then slowly vanished.
2. And here by thee will hum the bee
 Forever and forever.

In finding these words, you have made the acquaintance of the adverb. What is the duty of an adverb?

What adverbs do for verbs they do for adjectives and adverbs, too; their duty is to change, in some way, the meaning of a verb, an adjective, or an adverb.

Insert adverbs where they are needed:

Here the sun was _____ bright and the wind blew _____ softly that the leaves _____ rustled. The little girl _____ flung herself _____ under the shadow of an oak and _____ fanned herself with her big hat.

What part of speech does each inserted adverb modify? What is the meaning of *modify*?

I.

Many adjectives are derived from nouns.

Bi ble	de fect	tube	maj es ty
bib li cal	de fect ive	tu bu lar	ma jes tic
cir cle	an gel	spec ta cle	ob ject
cir cu lar	an gel ic	spec tac u lar	ob jec tive
sphere	fash ion	rogue	trop ic
spher ic al	fash ion a ble	rogu ish	trop ic al

II.

Many nouns are derived from verbs.

pun ish	re solve	em ploy	re fuse
pun ish ment	res o lu tion	em ploy ment	re fus al
trav el	de vote	be have	de ny
trav el er	de vo tion	be hav ior	de ni al
di gest	ed u cate	e quip	re ly
di ges tion	ed u ca tion	eq ui page	re li ance

III.

Many adverbs are derived from adjectives.

gen er al	in tense	spe cial	vi cious
gen er al ly	in tense ly	spe cial ly	vi cious ly
dis creet	pub lic	vi tal	ex pert
dis creet ly	pub lic ly	vi tal ly	ex pert ly
du ra ble	an gry	fa tal	cheer y
du ra bly	an gri ly	fa tal ly	cheer i ly

Construct lists of other words and their derivatives, like those in the above groups.

LESSON IV.

THE PREPOSITION: WHAT IT DOES.

Select the words in the following that show the position of the book with reference to the desk: 1. The book is on the desk. 2. The book is above the desk. 3. The book is under the desk. 4. The book is near the desk. 5. The book is in the desk.

Such words are called prepositions; they show the relation of one word in the sentence to some other word. The word *preposition* is an interesting derivative; its prefix means *before*. A preposition is usually placed *before* the word for which it expresses the relation.

Special care should be taken in the use of the prepositions *between* and *among*, *to* and *at*, *in* and *into*.

Between is correct only when two objects are named; *among*, when several objects are named. Example: Horatio sat *between* two of his friends and *among* many acquaintances.

To is used properly after verbs of motion; *at*, after verbs of rest. Example: Sarah went *to* the theatre, therefore she was not *at* home.

In comes after verbs denoting rest or position; *into*, after verbs of motion. Example: President McKinley remained *in* Canton; his friends thronged *into* the town.

Insert the correct prepositions:

Squeezing _____ two barrels, Tom darted _____ the barnyard and seized the hungry duck from _____ its companions. Jack cried, "You'll find meal _____ a bin _____ the end of the shed." Tom carried his lively burden _____ the bin and fed it.

Read "Among the Meadow People," by Clara D. Pierson.

I.

Prefix *pre* to these words and note the change of meaning.

de ter mine	judge	am ble	em i nent
des tine	na tal	ad mon ish	dom i nate
dis pose	con tract	con ceive	pos sess
med i tate	mo ni tion	fron tal	oc cu py
req ui site	his tor ic	sup pose	pay ment

II.

gram mar	gram mat ical	mul ti pli er	quo tient
ge og ra phy	multi pli cand	min u end	e qua tion
mas cu line	nu mer a tor	sub tra hend	e qua tor
fem i nine	denominator	div i dend	con ti nent
prep o si tion	hem i sphere	di vi sor	ocean

III.

Use each of these homonyms correctly in a sentence.

course	seal ing	tail	bawl
coarse	ceil ing	tale	ball
mar shal	rest	foul	peak
mar tial	wrest	fowl	peek

IV.

Maine	Pennsylvania	Plymouth	Raleigh
New Hampshire	Maryland	Pilgrim	Cecil
Vermont	Virginia	Winthrop	Roger
Massachusetts	Carolina	Stuyvesant	Iroquois
Rhode Island	Georgia	Champlain	Sioux
New Jersey	Mississippi	Amsterdam	Oneida

LESSON V.

THE WORD FAMILY: HOW MEMBERS GET THEIR NAMES.

Sometimes paragraphs need to be hooked together. That was the case with paragraphs 1, 2, 3, on page 68; *and, still, however*, were required to connect or conjoin the paragraphs closely. Such conjoining words are very fittingly called *conjunctions*; they may connect words and other expressions as well as paragraphs.

Each conjunction in these sentences connects what?

1. "I am the daughter of the earth *and* water,
 And the nursling of the sky;
 I pass through the pores of the ocean *and* shores,
 I change *but* I cannot die."
 — "The Cloud," by Percy Bysshe Shelley.
2. "Happy the snow-locked home wherein
 He tuned his merry violin,
 Or played the athlete in the barn,
 Or held the good dame's winding-yarn."
 — "Snow-Bound," by John G. Whittier.

If words could respond, and you should cry, "I want all words whose duty it is to connect!" *and, yet, therefore*, with the other conjunctions, would hurry to you.

The call "Name words!" would bring nouns. "Words that stand for nouns!" would summon pronouns (*for-nouns*),—*he, I, who*, and the like.

"Words that are independent of others and express surprise or emotion!" would assemble the interjections,—*ah, oh, alas*, and many others.

Words, then, are named according to what they do. They are divided into eight groups to which you have been introduced, and are called *parts of speech*.

Ask your teacher to read "The Cloud" and those parts of "Snow-Bound" which show the family around their open fire and describe the work of the storm.

I.

Which are the prepositions? which, the conjunctions?

wheth er	though	be tween	a cross
how ev er	al though	a mong	with in
be cause	ei ther	through	up on
where as	nei ther	to ward	be neath
where fore	there fore	un til	a round

II.

How does *in* prefixed to these words change the meaning?

de pend ent	ex pen sive	e qual i ty	hu man
ex cus a ble	cur a ble	ex pe ri ence	sin cere
con sist ent	def i nite	nu mer a ble	sol vent
at ten tive	dis tinct	con ven ient	val id

III.

ath lete	wrest ling	foil	po lo
ath let ic	box ing	ra pi er	base ball
ac ro bat ic	fenc ing	tra peze	foot ball
gym nas tic	leap ing	dumb-bells	golf
gym na si um	vault ing	gloves	la crosse

IV.

nurs ling	pores	re sponse	con nect
off spring	o pen ings	re join der	con join
in fant	or i fic es	re ply	con junc tion
hooked	shores	sum mon	les son
bolt ed	banks	con vene	in struc tion
fas tened	coast	no ti fy	rec i ta tion

LESSON VI.

PHRASES: HOW THEY EXPRESS RELATED IDEAS.

1. A very skillful engineer started hastily on an important errand. 2. An engineer of great skill started in haste on an errand of importance.

1 and 2 express the same thought, but the adjectives *skillful* and *important* and the adverb *hastily* in 1, have been expanded into groups of words in 2; these groups of words do the same work that the adjectives and adverbs did.

The words in such groups have relation to one another, but the groups do not convey complete thoughts; they are called *phrases*. There are two adjective and two adverbial phrases in sentence 2, each introduced by a preposition; find them, and tell what word each modifies.

One of the adverbial phrases in sentence 2 is called complex, because it contains another phrase; find it.

When a phrase begins with a preposition, it is a prepositional phrase. If it does the work of an adjective, it is an adjective prepositional phrase. If it does the work of an adverb, what is it then called?

Remember: Adjective and adverbial phrases should be placed as near as possible to the words they modify; if necessarily they are far removed, they should, to make the meaning clear, be set off from the rest of the sentence by commas.

A boy once wrote, "An old woman was scouring a kettle with one eye." Where should the phrase have been placed to express what he intended to say?

You would enjoy hearing Rudyard Kipling's story "The Ship That Found Herself," in "The Day's Work."

I.

en gine	en gi neer	fire man	dan ger
steam	throt tle	coal	sig nals
cyl in der	le ver	ash es	switch es
pis ton	ec cen tric	cin ders	curves
boil er	ex haust	head light	cross ings

II.

Illustrate the correct use of these words both as nouns and as verbs. Your dictionary will help you.

pound	pi o neer	pa rade	prof it
fold	prac tice	suit	del e gate
flounce	pref ace	de tail	crew
floun der	suc cor	stick	scratch
flour ish	prom ise	gauge	haunt

III.

tom a hawk	ar mies	com miss a ry	rev o lu tion
car bine	sol diers	ad ju tant	in de pend ence
pis tol	in fan try	mi li tia	con ti nen tal
sword	ar til ler y	cav al ry	con gress
bay o net	bat ter y	bat tal ion	trea ty

IV.

a droit	phrase	lu cid	scour
clev er	ad ver bi al	ex act	pol ish
has ti ly	pos si ble	ex plic it	bright en
speed i ly	re main der	am big u ous	cleanse
sum ma ri ly	nec es sa ri ly	e quiv o cal	rinse

LESSON VII.

A SERIES: HOW IT IS PUNCTUATED.

1. John, James, Charles, and Henry called loudly after their companions.
2. Edith could knit, crochet, and embroider.
3. Roosevelt displayed decision, promptness, bravery, and courage at San Juan.
4. Poor, patient, gentle, noble Nell was dead.
5. Obediently, fearlessly, stubbornly, but hopelessly, the black regiments followed their leaders.
6. The surgeon started in the early morning, before the sun was up, on his perilous journey.

Read these six sentences carefully. What kind of a subject has 1? What kind of a predicate has 2? What kind of an object has 3? What are the adjective modifiers of *Nell* in 4? What are the adverbial modifiers of *followed* in 5? of *started* in 6?

In each sentence you find a series of expressions performing similar offices. You notice that they have a connection; but that conjunctions are omitted except before the last, commas taking the places of omitted conjunctions and helping to show connection.

Remember: In a series of similar expressions that perform a like office, the expressions are separated from one another by commas.

This explains why we separate the items in the heading of a letter.

"227 Columbus Ave.,
Cleveland, Nov. 27, 1899."

is a series of phrases in an abbreviated sentence. That sentence would read: I am at 227 Columbus Avenue, in Cleveland, on November 27th, in the year 1899.

I.

Expand each of the following adverbs into a phrase.

vi o lent ly	prompt ly	o be di ent ly	stealth i ly
se vere ly	de cid ed ly	fear less ly	rap id ly
reg u lar ly	thor ough ly	stub born ly	no bly
brave ly	gen tly	hope less ly	calm ly

II.

knit	em broid er	cot ton	lin en
ho sier y	hand ker chief	cal i co	cam bric
mit tens	chem i sette	ging ham	mo hair
sweat er	skirt	per cale	cash mere
af ghan	pet ti coat	pi qué	al pac a

III.

hos pi tal	probe	lig a ment	ton sils
sur gi cal	scis sors	car ti lage	stom ach
in stru ments	twee zers	ten don	in tes tines
lan cet	band age	mus cle	ap pen dix
for ceps	splints	tra che a	ar ter ies

IV.

Prefix *super*, meaning *over*, to these words.

a bun dant	heat ed	nat u ral	struc ture
fine	stra tum	sat u rate	in duce

V.

as so ci ates	dis played	ob sti nate	pro gress
fel lows	ex hib it ed	balk y	ad vance
cro nies	sim i lar	se ries	re signed
reg i ment	re sem bling	suc ces sion	sub mis sive

LESSON VIII.

AN ORDER FOR THE SHIPMENT OF GOODS.

Peoria, Ill.,

Aug. 20, 1898.

Crandall, Jones & Co.,
149 Duane St.,
New York.

Gentlemen:

Please ship by express freight, via D. L. & W. R.
R., the following goods:

3 hydraulic presses No. 2 (Otis pattern)

2 Miller gas engines No. 4

1 Stevenson hoisting apparatus

 $\frac{1}{2}$ doz. Johnson electric fans.

Bill at 60 days less 3 % for cash.

Yours truly,

Peckham & Snyder,

Per C. W. P.

With the above business letter as a model, write a letter from Louisville, Ky., to Geo. Steck & Co. of 11 East 14th St., N. Y., and order one grand piano, three upright pianos, two square pianos, and a half dozen piano stools. Sign the letter with your initials as the clerk of Weber & Field.

The direction to "bill at 60 days less 3 per cent. for cash," means that the bill for the goods will not be due until sixty days after shipment, but if the money (cash) is paid on the arrival of the goods, an allowance of three per cent. is to be made from the face of the bill.

Remember: Numbers should be written as words in a friendly letter, but they are properly written as figures in a business letter.

I.

phys i ol o gy	diph the ri a	neu ral gi a	nerv ous
hy gi ene	rheu ma tism	pneu mo ni a	to bac co
phy si cian	scrof u la	head ache	al co hol
dis ea ses	mea sles	dys pep si a	whis key
con ges tion	col ic	fe ver	stim u lant
bron chi tis	croup	sys tem	nar cot ic
con sump tion	asth ma	brain	in ju ri ous

II.

Learn to spell the names of these important lines of railroad and to write their abbreviations:

Delaware, Lackawanna, and Western, D. L. & W. R. R.; Pennsylvania, P. R. R.; Baltimore and Ohio, B. & O. R. R.; Boston and Albany, B. & A. R. R.; Chicago, Burlington, and Quincy, C. B. & Q. R. R.; Louisville and Nashville, L. & N. R. R.; New Jersey Central, N. J. C. R. R.; New York Central and Hudson River, N. Y. C. & H. R. R. R.

III.

hy drau lic	hoist ing	in voice	freight
wa ter-power	rais ing	lad ing	e lec tric
press	ap pa ra tus	com mod i ty	in i tials
pres sure	ma chin er y	ship ment	al low ance

IV.

Use each of these homonyms correctly in a sentence.

gam bol	faint	guild	bold
gam ble	feint	gild	bowled
clime	strait	peace	shoot
climb	straight	piece	chute

LESSON IX.

Interlaken, Switzerland,
August 8, 1898.

My dear Philip:

Has Auntie forgotten her little boy? Not for a moment, and she wishes that he were with her.

In Strasburg I watched storks building nests on the tops of quaint old chimneys. In the nests, tall solemn-looking birds stood, each on one leg, with the other tucked under his wing. In my trunk is a little birthday gift from that old city.

Here in Interlaken Swiss boys drive dogs harnessed to rattling carts. Just now the postman is leaving our door. He wears wooden shoes and a blue sacque like a woman's. On his head is a pointed Alpine hat with a feather. Water drips from his nose and chin, and he makes me laugh all to myself.

I wish you could see these mountains at sunset. Then, the snowy peaks are tinted a warm rose-color.

Clouds shut out the light, and we must go to bed to keep warm. We have little feather-beds for quilts.

Please take good care of my little girl, and of dear Grandma. I tuck in a good-night kiss from

Your far-away loving Auntie.

Compare the letters in Lessons VIII. and IX. The former sends an order from one busy firm to another. Not one unnecessary expression is used, and words are abbreviated; for time and space are money in the commercial world. The friendly letter carries pictures and love and sympathy; it is like a joyous visit.

Blanche Willis Howard tells the story of a Swiss boy in "A Battle and a Boy."

I.

rec re a tion	trunk	sta tion	inn
va ca tion	va lise	a gent	ho tel
lei sure	port manteau	con duct or	tav ern
so journ	satch el	por ter	hos tel ry
i tin er a ry	par cels	brake man	hos tler
tour ist	bag gage	pas sen gers	wait er

II.

Al pine	scen er y	Rhine	re pub lic
Ge ne va	cas tle	Rhone	mon arch y
In ter lak en	cha let	Seine	king dom
Mont Blanc	av a lanche	Thames	em pire
Swit zer land	mon as ter y	Mer sey	pres i dent
Stras burg	res cue	Ti ber	sov er eign

III.

quaint	wish	tint ed	har nessed
queer	yearn	tinged	e quipped
sin gu lar	re quest	dyed	ar rayed
an tique	pe ti tion	stained	dressed
cu ri ous	in vo ca tion	col ored	ac cou tered

IV.

in di vid u al	com mer cial	gold	jour nal
firm	mer can tile	sil ver	ledg er
com pa ny	fi nan cial	nick el	ac count
as so ci a tion	cur ren cy	cop per	state ment
cor por a tion	traf fic	coin	in ter est
trust	ex change	met al	dis count

LESSON X.

A GLANCE BACKWARD.

Chapter IV. enables you, with a little thought, to answer the questions and do what else is required in this lesson.

ABOUT WORDS: 1. Explain the duty of each part of speech. 2. What do adjectives modify? 3. What may adverbs modify? 4. What part of speech may, in itself, form a sentence? 5. Imagine that one of your classmates was absent when you studied Lesson IV., and explain to him the correct use of *between* and *among*, *to* and *at*, *in* and *into*. 6. These words are interesting to study: *schooner*, *peach*, *currant*, *laundry*, *artillery*.

ABOUT LETTERS: In what kinds of letters may you use abbreviations and represent numbers by figures?

ABOUT SPELLING: 1. Write, with their meanings, three prefixes learned while studying this chapter. 2. Write three derivative words that shall illustrate the use of the prefixes just written. 3. Write four words that have the same spelling and pronunciation whether used as nouns or as verbs. 4. Write four homonyms acquired while studying this chapter. 5. Write the words remaining in the lists of your spelling blank book.

ABOUT SENTENCES OR PARTS OF SENTENCES: 1. What is a phrase? 2. In the following quotation from Joseph Rodman Drake's "The American Flag," classify the prepositional phrases as adjective or adverbial. 3. Why is the word *Freedom* capitalized? 4. Where, according to this poem, did Freedom find the red, the white, and the blue for our flag? 5. What does your dictionary say about *baldrick* and *symbol*? 6. Commit

this stanza to memory. You will like to think of it sometimes when you see our flag. The entire poem may be found in Bryant's "Library of Poetry and Song."

"When Freedom, from her mountain height,
Unfurled her standard to the air,
She tore the azure robe of night,
And set the stars of glory there !
She mingled with its gorgeous dyes
The milky baldric of the skies,
And striped its pure, celestial white
With streakings of the morning light.
Then, from his mansion in the sun,
She called her eagle-bearer down,
And gave into his mighty hand
The symbol of her chosen land !"

ABOUT PARAGRAPHS: Write briefly about these three topics and, whenever necessary, use a word to show the paragraph connection: 1. Hero, a St. Bernard dog of Mont Blanc. 2. A storm-beaten traveller. 3. How Hero saved a life and won his name.

ABOUT PUNCTUATION: How should several successive paragraphs be punctuated? how phrases far removed from their modifiers?

ABOUT GEOGRAPHY: Lesson IX. will make you wish to find Switzerland on the map. Read in your geography the description of its lakes and wonderful Alps. You will be interested to find a great city on each of the rivers named in Group II., page 85.

ABOUT STORIES: The Swiss are a freedom-loving people. Do you know their legend of William Tell?

ABOUT READING: What books have you read while studying this chapter? Give both the title of the book and the author's name. After studying Lesson I., you will enjoy reading, or hearing, Edward Everett Hale's "The Man Without a Country."

SUPPLEMENTAL WORDS FOR CHAPTER IV.

doub let	re frig er a tor	thyme	ex er cise
gos sa mer	mar ma lade	or ris	train ing
leg gins	mé ringue*	mus tard	cul ture
moc ca sins	crib bage	chow chow	cul ti va tion
gai ters	eu chre	eel	ep i der mis
gar ters	dom i nos	an cho vy	cu ti cle
ba tiste	bat tle door	hal i but	cu tis
crape	shut tle cock	had dock	cap il la ries
chal list†	pre vi ous ly	lier ring	op tics
fou lard	for mer ly	por gy	cor ne a
or gan die	mil li ner	por poise‡	lens
tar la tan	ped dler	tor toise¶	con vex
dan nel	ham per	bi son	con cave
broad cloth	em bar rass	lynx	ret i na
co logne	en cum ber	moose	spec ta cles
bay rum	shac kle	coon	gog gles
fil let	e con o my	plo ver	bi lat er al
ti a ra	fru gal i ty	cuck oo	quad ri lat er al
coif fure	e rase	snipe	e qui lat er al
grid i ron	e ra sure	pheas ant	rec tan gu lar
broil er	spit tle	bull finch	tri an gu lar
damp er	spit toon	smack	con ic al
cad dy	cus pi dor	yawl	en vi ron ment
cup board	ex pec to rate	launch	sur round ing
side board	phlegm	do ry	lo ca tion
pan try	car a van	scow	vo ca tions
but ter y	cav al cade	light er	oc cu pa tions

* Pronounced *ma rang* ; † *shal ly* ; ‡ *por pus* ; ¶ *tor tus*.

SUPPLEMENTAL WORDS—*Concluded.*

Brooklyn	co nun drum	skel e ton	notch
St. Louis	a cros tic	cra ni um	gear
Chicago	e nig ma	ver te bra	calk
Cleveland	rid dlə	ver te bræ	oak um
New Orleans	re bus	ver te brate	pitch
Cincinnati	guess ing	serv i tude	res in
San Francisco	sed i ment	slav er y	cob ble
Milwaukee	de pos it	bond age	tu fa
Detroit	set tlings	serf dom	la va
Savannah	can teen	naph tha	pum ice
Richmond	knap sack	ben zine	ba zaar
Baltimore	ep au let	gas o lene	mar ket
Worcester	ar se nal	punc ture	knell
Boston	bar rack	pierce	death
Kennebec	biv ouac*	cel lu loid	o men
Penobscot	dra per	gut ta-per cha	at tic
Massasoit	tai lor	heart	gar ret
Narragansett	jew el er	heart y	si le si a
Mohawk	a poth e ca ry	heart i ly	chintz
Potomac	law yer	ob vi ous	che nille
Rio Grande	coun sel or	man i fest	bro cade
Roosevelt	mer chant	ap par ent	de laine
San Juan	leth ar gy	sen ti nel	me ri no
Schley	ap a thy	pick et	baize
Santiago	ca jole	out post	chev i ot
Dewey	de lude	heir loom	tep id
Manila	in vei glet	chat tel	ran cid

*Pronounced biv wak ; †in ve gl.

CHAPTER V.

LESSON I.

SENTENCES NOT SIMPLE: ONE VARIETY.

1. The knight fought unflinching. 2. The knight fought without faltering. 3. The knight fought and he did not falter.

Read 1, 2, 3. They express in three different ways the fact that there was no faltering on the part of the knight as he fought. What comes after *fought* in 1? what, in 2? what, in 3? This last is not an adverb, and it cannot be a phrase; for it has what no phrase ever has, a subject and a predicate. A part of a sentence that has a subject and a predicate is a *clause*.

Find two clauses in 3. Might each clause be used alone and make sense? Whenever a clause may be so used, it is called *independent*. What is the meaning of *independent*? Consult your dictionary.

Find the clauses in 4 and 5.

4. The walls were bare, and the floor was uncarpeted.

5. " Hang my idle armor up on the wall, .
Let it be the spider's banquet-hall."

—James Russell Lowell's "The Vision of Sir Launfal."

A sentence made up of two or more independent clauses is called a *compound* sentence. Write a compound sentence about "What the storm did."

Remember: Clauses of compound sentences, unless short and closely connected, are separated by commas, and by semicolons if a comma occurs in any clause.

You would enjoy "The Vision of Sir Launfal," or the abridged edition of Scott's "The Talisman."

Consult your dictionary, or ask your teacher the meaning of the words that you do not understand.

I.

knight	tour na ment	helm et	gaunt let
squire	en coun ter	vis or	fa vor
cham pi on	con test	mo ri on	lance
com' bat ant	joust	buck ler	spear
tour ney	ar mor	es cutch eon	bat tle-ax

II.

ban quet	fal ter	hang ing	coat ed
feast	hes i tate	dan gling	daubed
fes ti val	vac il late	sus pend ed	par ti tions
fes tiv i ty	wa ver	sup port ed	di vis ions
en ter tain ment	trem ble	plas tered	ram parts
cel e bra tion	tot ter	cov ered	bul warks

III.

un civ i lized	rus tic	awk ward	for tress
bar ba rous	un e ven	un couth	moat
bar ba ri an	earth en	sur ly	draw bridge
for eign er	clay ey	churl ish	port cul lis

IV.

Chris ten dom	A si a	chiv al ry	clois ter
Je ru sa lem	Oc ci dent	cru sade	con vent
Syr i a	O ri ent	feu dal	nun ner y
Sar a cen	Tem plar	pil grim age	ab bey
Mo ham me dan	Ko ran	palm er	pri or y

LESSON II.

SENTENCES NOT SIMPLE: ANOTHER VARIETY.

1. The knight set forth at dawn.
2. The knight set forth as dawn broke.

Find the phrase in 1. What takes its place in 2? Which clause in 2 may stand alone? Give it its name. Which may not stand alone but must *hang* (depend) on another clause? Think out the proper name for this.

Find dependent clauses in the following from James Russell Lowell's "The Vision of Sir Launfal:"

3. "We are happy now because God wills it."
4. "He must be fenced with stronger mail,
Who would seek and find the Holy Grail."
5. "The breeze comes whispering in our ear
That dandelions are blossoming near."

When a clause performs the duty of an adjective, it is an *adjective clause*. When it performs the duty of an adverb, what should be its name? If, as an object, it does the work of a noun, it is a *noun clause*. In 3 and 4 find one adverbial and one adjective clause. In 5, what does the breeze come whispering? Give the object clause its full name.

The kind of sentence introduced to you in this lesson needs a name; it is *complex*. A complex sentence has one independent and one or more dependent clauses.

Remember: A dependent clause far removed from the word it modifies, must be set off by a comma.

Write a short paragraph about one of these topics:

1. My walk to school.
2. Floating down the stream.
3. The kitten on our doorstep.
4. The face I love best.
5. Caught in a shower.
6. How we raced.

What kinds of sentences did you use?

I.

Prefix *sub* and tell how it changes the meaning.

a que ous	join	oc u lar	treas ur y
cu ta ne ous	lease	pur chas er	as tral
ed i tor	lu nar	ten ant	com mit tee
gla cial	mus cu lar	ur ban	dea con

II.

blos som	fuch si a	gla di o lus	ver be na
bloom	ge ra ni um	dah lia	a za le a
flow er	fleur-de-lis	vi o lets	pop py
lux u ri ant	he li o trope	pan sies	pe tu ni a
thriv ing	hy a cynth	or chids	cac tus

III.

school	pu pil	teach er	fea tures
a cad e my	schol ar	in struct or	coun te nance
sem i na ry	stu dent	tu tor	vis age
col lege	dis ci ple	pro fess or	pro file
u ni versi ty	grad u ate	fac ul ty	con tour

IV.

dawn	clause	caught	e nu mer ate
au ro ra	de mol ished	seized	com mu ni cate
day break	crushed	com plex	ad jec tive
morn ing	bruised	in tri cate	ad ja cent
mat in	shat tered	com pos ite	ad join ing

Do you include in the lists in your blank book words misspelled in any class?

LESSON III.

KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE.

Other races besides the Greeks have myths and legends. You have heard of the Britons or Celts, and you will be interested in this Celtic legend:

King Arthur was born in Great Britain, so long ago that no one knows just where or when. Arthur's father was a king, yet he could not protect his own little boy. Some of his nobles were not loyal and were quite evil enough to take his son's life.

So, at his birth, Arthur was secretly borne from his father's castle and given to a friendly knight, who cared for him. No one knew he was the king's son.

Before Arthur grew to manhood, his father died. Then for a long while many strove for the vacant throne, but none gained it. At last, the rightful heir was found in a mysterious way.

One day, in a London churchyard, was seen a great marble stone and on it something like a steel anvil. Into this anvil was thrust a naked sword, and in letters of gold was written: "Whoso pulleth out this sword, is rightful king of all England." And Arthur was the only one who could pull out the sword.

After Arthur had been crowned, he and his knights used to counsel together. They sat around a pure white marble table and the name of each knight was written before his seat in golden letters. At first, all their talk was of things great and good, and all their deeds were to make life sweeter and better.

Read "The Boy's King Arthur," edited by Sidney Lanier.

Do you know what is meant by the "Holy Grail"?

You will need the help of your dictionary to find the meaning of some of these words.

I.

vol ume	church yard	rul er	Lon don
tome	cem e ter y	czar	Brit ons
scroll	bu ri al	pa sha	Bri tain
parch ment	birth	em per or	Ar thur
pa py rus	na tiv i ty	au to crat	Al fred

II.

se cret ly	va cant	tow er	throne
pri vate ly	un fill ed	tur ret	da is
cov ert ly	emp ty	bat tle ment	cor o net
clan des tine ly	a ban doned	par a pet	mace
mys te ri ous ly	un oc cu pied	ward er	sig net

III.

i ron	heir	pull	na ked
steel	heir ess	haul	stripped
lead	in her it or	pluck	un clothed
zinc	leg a tee	thrust	mar ble
a lu mi num	ben e fi ci a ry	squeezed	lime stone

IV.

ho ly	grail	so ci e ty	sen try
hal lowed	dish	fra ter ni ty	ward en
sa cred	ba sin	coun cil	guard i an
pure	bowl	lodge	watch man
chaste	chal ice	chap ter	tem ple
quest	lep er	de gree	shrine
seek ing	saint	rit u al	al tar

LESSON IV.

ADJECTIVES AND ADVERBS : DEGREES OF MEANING.

"Elinor finds it pleasant on the shore, pleasanter on the headland, pleasantest in the deep woods."

What spot would be Elinor's first choice? what, her second? what, her third? What adjectives show the degrees of her enjoyment? How do they differ? What two words might be substituted for *pleasanter*? what two, for *pleasantest*? Are adverbs usually compared by adding *er* and *est* or by prefixing *more* and *most*?

Remember: The comparative degree compares two things; the superlative degree compares more than two things. Example: Emil is the younger of the two scouts but the fleetest of the hunting party.

Suppose some one says, "The deer ran faster than any animal I saw." Since the deer was seen, this sentence makes him run faster than himself. "The deer ran faster than any other animal I saw," is a correct use of the comparative degree, *excluding* the deer from the group with which he is compared. "Of all the animals I saw, the deer ran fastest," is a correct use of the superlative degree, *including* the deer among those with which he is compared.

Remember: The superlative degree *includes* in one group all the things compared; the comparative degree *excludes* one or more of them from the others.

Your common sense tells you that some words are not compared. Explain why 1 and 3 state impossibilities. Remodel: 1. Your apple is the roundest. 2. He swam better than any boy of his age. 3. That is the most perfect. 4. John is the eldest of two sons.

You would enjoy hearing "Wild Animals I Have Known," by Ernest Seton Thompson.

I.

Compare these adjectives by adding *er* and *est*.

chub by	re mote	crude	dank
tame	pert	stealth y	stur dy
might y	stu pid	pro found	haugh ty

Compare the following by using *more* and *most*.

loam y	hoar y	watch ful ly	reg u lar
ma la ri al	ma li cious	fur tive ly	com pla cent ly

II.

The following adjectives and adverbs should not be compared; why?

u nique	pri me val	track less	an nu al ly
brim ful	bot tom	ver ti cal	top most
in stant ly	eight eenth	nev er	al ways

III.

Irregularly-compared adjectives and adverbs.

good <i>or</i> well	bet ter	best
bad <i>or</i> ill	worse	worst
lit tle	less	least
much	more	most

IV.

pos i tive	ex plor er	mo rass	ver dure
com par a tive	scout	ev er glade	li chens
su per la tive	trap per	ranch	ten drils
com par i son	fu gi tive	stock ade	turf
in flec tion	wood man	cor ral	lair
hunts man	herds man	patch	cov ert

LESSON V.

ABOUT PRONOUNS AND ENCLOSING POSTAGE STAMPS.

502 Beacon St., Boston,
Feb. 27, 1899.

Dear Hal:

The foreign coins came yesterday.

Who is the ruler represented on the Venetian ducat? I cannot decipher the inscription. Which is the more valuable, the Spanish doubloon or the Roman denarius? I like them all, but especially prize those Egyptian heads and the old Russian ruble bought in New York. The only duplicates in my collection are some French coins, which, I remember, are just like yours.

It was Tom, not I, who mailed the last package.

Will you have some reputable dealer in coins send his catalogue to me? I enclose a postage stamp.

Your affectionate Jack.

Jack encloses his postage stamp properly. He cuts two short slits through his paper and slips a postage stamp under the band thus formed. He uses pronouns and the adjective *those* correctly. He writes:

1. I like *them* all, but especially prize *those* Egyptian heads *that* you bought, etc. 2. The only duplicates in my possession are some French coins, *which*, I remember, are, etc. 3. It was Tom, not *I*, *who* mailed, etc.

Remember: 1. Use *I*, *we*, *he*, *she*, *they*; not *me*, *us*, *him*, *her*, *them* after forms of the verb *be*.

2. *Who* refers to persons; *which*, to things; *that*, to persons or things. The last relative is used to indicate a particular individual or thing.

3. Do not use *them* for *those*. *Them* stands in *place* of its noun, never *next* to it.

I.

The large dictionary will tell you the value of these coins and how to pronounce their names.

cent	far thing	sou	de na ri us
dime	pen ny	li vre	duc at
quar ter	shil ling	franc	co peck
dol lar	pound	pfen nig	ru ble
ea gle	guin ea	mark	doub loon

II.

From what primitive words are these derived ?

Spanish	Portuguese	Swedish	Swiss
Venetian	Italian	Norwegian	African
Egyptian	Austrian	Parisian	Asiatic
Russian	German	Persian	Arabian

III.

Add to these words the suffix *ment*, meaning "the act of," or "the condition of."

ex cite	as sess	post pone	pre fer
de face	re fine	ad journ	man age
a muse	as ton ish	re quire	com mit
re fresh	a dorn	a bate	re tire
as sort	be reave	es trange	com mence

IV.

judg ment	in scrip tion	du pli cate	cat a logue
de ci pher	es pe cial ly	im i ta tion	sched ule
un rav el	par tic u lar ly	rep u ta ble	in ven to ry
trans late	deal er	trust worthy	to-mor row

LESSON VI.

IMITATIVE WORDS: HOW SOUND CARRIES MEANING.

Find imitative words that sound like what they mean :

1. " The ice was all around;
It cracked and growled, and roared and howled."
—Samuel Taylor Coleridge.
2. " His eyes flashed with a fierce light."
—Edgar Allan Poe.
3. " Their blunt ends frizzled like celery tips."
—Oliver Wendell Holmes.
4. " With a wild rattle and clatter * * the carriage dashed
through the streets and swept around corners, with women screaming before it, and men clutching each other and clutching children out of its way."—Charles Dickens.
5. Sweet is the sound of
" Myriads of rivulets hurrying through the lawns,
The moan of doves in immemorial elms,
And murmur of innumerable bees."
—Alfred Tennyson.

Since words tell so much by means of their sounds, will you not try to pronounce them not only correctly but with feeling ?

Write a paragraph about one of the following topics; imitative words will help you; use your spelling lesson.

After my walk through dusty streets, then out over a long stretch of sand:

1. How my juicy peach tasted.
2. How the breeze felt.
3. How green fields and deep shadows looked to me.
4. How wood sounds soothed my ears.

Words make pictures, you know, or sing songs, or tell stories; they will do just what you have the carefulness and skill and honesty to make them do.

Poe's poem "The Bells" has many imitative words.

: / / /

I.

im i tate	ice	freeze	cracked
coun ter feit	i cing	fro zen	split
pat tern	i ci cle	con gealed	bro ken
re sem blance	ice berg	chilled	snapped
sim i lar i ty	ice bound	frig id	smashed

II.

scream ing	blunt	viv id	foam
screech ing	ab rupt	light ning	froth
howl ing	friz zled	flash ing	bub ble
rum bling	curled	high way	spume
toll ing	graph ic	by way	spray
a larm	star tling	cross road	mist

III.

me mo ri al	stretch	pac i fy	grat i fy
mem o ra ble	ex tend	mol li fy	flat ter
mon u ment	ex pand	soft en	praise
sep ul cher	strain	as suage	myr i ads
se pul chral	ex ag ger ate	tran quil ize	mul ti tudes

IV.

es teem	a gil i ty	chat ter ing	grow
hon es ty	dex ter i ty	tink ling	de vel op
in teg ri ty	ex pert ness	dash ing	in crease
char ac ter	a bil i ty	clutch ing	aug ment
rep u ta tion	knowl edge	fren zied	sprout
re nown	ca pac i ty	aw ful	ger mi nate

LESSON VII.

WORDS FREQUENTLY CONFOUNDED.

Count for naught aught that I ought not to say.

Aught used for *anything*, is what part of speech and the object of what? *Ought* is a verb used only in the present and past tenses. *Naught* used for *nothing*, is what part of speech and the object of what?

Remember: *Ought* is not used in connection with the auxiliary *had*, for *ought* has no past participle.

Use *ought*, *ought*, or *naught* in these sentences:

1. Place _____ after 25 and it becomes 250. 2. He explained the problem; you _____ to solve it. 3. I will give you _____ that you wish.

Sick pupils may be irritable, but well pupils ought to be good and try to do their work well.

Good is always an adjective and therefore modifies what part of speech? *Well* may be an adjective meaning "advantageous" or "not sick," or an adverb meaning "in a good manner."

Remember: The adjective *good* should not be used for the adverb *well*.

Supply *good* or *well* in these sentences: 1. Kind words and _____ deeds bring their own reward. 2. "All's _____ that ends _____." 3. You did your task _____.

Rewrite these sentences; expand *who's* and *you're* into the words for which they stand. 1. Who's the man whose heart hardens at a mother's tears? 2. You're not one to forget your mother's love.

Do you think you will confound these contractions with the possessive pronouns *whose* and *your* hereafter?

Use the correct word in each blank space:

1. _____ hat is this? 2. _____ at the door? 3. _____ a good fellow, Ned; I enjoy _____ company.

I.

Prefix *trans*, meaning "over," "beyond," "through," to these words. Consult your dictionary.

plant	Al pine	fix	po si tion
ac tion	At lan tic	form	lu cent
ship	fig ure	mi grate	scribe

II.

Construct sentences containing each of these words used as an adjective and as a verb.

se cure	prompt	quack	smart
an i mate	a wake	wrong	rear
pros trate	o pen	square	loose
fre quent	blind	sound	meet

III.

Auxiliary verbs, so called because they help in the conjugation of other verbs, are like signs, telling the mood and tense of the verb they help to conjugate.

Present *have* denotes past action prior to present time.

Past *had* " " " " " " past time.

Present *shall* " future " indicative mood.

Past *should* " past " potential mood.

Present *will* " future " indicative mood.

Past *would* " past " potential mood.

Present *may* " present " " "

Past *might* " past " " "

Present *can* " present " " "

Past *could* " past " " "

Present *must* " present " " "

Present *do* is used to express present action intensified.

Past *did* " " " " " " past " "

LESSON VIII.

THE STORY OF A COIN.

It is not strange that Jack (see page 98) collected coins. History is imprinted on both coins and postage stamps. Study a half-dollar, for instance. You find on one side thirteen stars, to represent the thirteen original states; you read the national motto "*E pluri-bus unum*" (One out of many); you see our eagle standard-bearer, grasping an olive branch to show that we seek peace, and a sheaf of arrows to indicate that, when necessary, we offer battle; you are told the value of the coin and that it is vouched for by the "United States of America." On the opposite side, you perceive the date when the coin was made; the head of Liberty, the one goddess we care very much about; the thirteen stars again; and the legend "In God we trust," which is our Declaration of Dependence.

Your classmates may not have studied coins. Write about one of ours. Your story will be incomplete if you begin with the refined silver. Take your readers to the mine where the metal was unearthed, to the smelter where it was separated, and to the mint.

The stages of your journey will determine the main divisions of your composition. 1. Under the ground. 2. The miner's pick. 3. Jolting to the smelter. 4. The journey to the mint. 5. Being stamped with a value and a history. 6. Passing out into public life.

Under 1 you may tell where and how the silver was found; under 2, how it was loosened from its bed and how it got to the daylight. You will find it interesting to imagine the silver piece telling its own story.

Read "The Pine-Tree Shilling" in "Grandfather's Chair" (Chapter VI.), by Nathaniel Hawthorne.

I.

mine	lode	pick ax	gen u ine
min er	tun nel	dross	spu ri ous
min ing	cav ern	im pu ri ty	fic ti tious
min er al	mint age	un blem ished	fraud u lent
ore	re fin er	im mac u late	im pos tor
me tal ic	as say er	coin age	cheat

II.

pre cious	sap phire	cat's-eye	spar kle
stones	ag ate	blood stone	lus. ter
gems	tur quoise	ru by	bril lian cy
jew els	pearl	ru bi cund	ir i des cent
am e thyst	quartz	o pal	trans par ent
to paz	crys tal	o pal ine	trans lu cent
em er ald	car nel ian	o pal es cent	o paque

III.

palm	ol ivr	pith	nox ious
pal met to	al oe	rind	bane ful
plan tain	alm ond	res in ous	noi some
co coa	pe can	suc cu lent	ven om ous
gua va	pis ta chio	her ba ceous	ma lig nant

HOMONYMS.

A creature with *fur* lay under the *fir*-tree. A cotton *boll* is in a wooden *bowl* made from the *bole* of a tree.

Maize is Indian corn; *maze* means "bewil-derment."

There are *tiers* of seats and *tears* of sorrow.

LESSON IX.

VERBS: HOW THEY GIVE VARIETY.

Write a paragraph about an old man, a lad, a little child, a frisky dog, and a heavily-laden donkey, all going up a hill. Of course, you may say that each "went up the hill," but you will not say that. If you make *went* do all your action work, you will be like a lazy gardener, who, finding it easy to sow grass seed, is content to do without roses and mignonette. Group I. of the spelling may help you.

Do you wish other exercises of this sort?

1. Write about a race after a hat, in which two boys, a little girl, a bicyclist, the little girl's dog, and the wind take part. You will not say that each ran. Group II. may help you.

2. Write about birds flying. Will you just make them all fly? Perhaps you see swallows and doves; perhaps some are very young. Group III. may help you.

This is how Mrs. Ewing writes of pigeons, in "Daddy Darwin's Dovecot:"

1. "For there—now dark against the white; now white against the gray—some Air-Tumbler Pigeons were turning somersaults."

2. "And there they found him, with all the captive pigeons coming to his call; flying, fluttering, strutting, nestling from head to foot of him."

3. "Free in the sweet sunshine—beating down the evening air with silver wings and their feathers like gold—they flew straight home."

Read Ralph Waldo Emerson's "The Mountain and the Squirrel."

I.

toil	tod dle	fee bly	hag gard
trudge	stum ble	blithe ly	nim ble
march	scam per	halt ing ly	jaun ty
tramp	leap	nois i ly	frisk y
plod	speed	la bo ri ous ly	wea ry

II.

race	whirl	ter ri er	young ster
chase	has ten	set ter	ur chin
pur sue	hur ry	point er	bi cy cle
ca per	scud	frol ic some	ped al
bound	scur ry	sport ive	sprock et

III.

whiz zing	hov er	gar den er	ar bor
whisk ing	set tle	flo rist	trel lis
wheel ing	a light	hot house	lat tice
skim ming	nes tling	con serv a to ry	or chard
pitch ing	feath er y	hor ti cul ture	vine yard
tum ble	flocks	par terre	vint age

IV.

stem	syn o nym	sun shine	girl's dog
rad i cle	sub sti tute	e ven ing	girls' class
root lets	e quiv a lent	curved	man's hat
cot y le dons	som er sault	de flect ed	men's shoes
branch es	som er set	de vi a ting	its wing
al ter nate	o ver turned	swerved	It's rainy.

LESSON X.

A GLANCE BACKWARD.

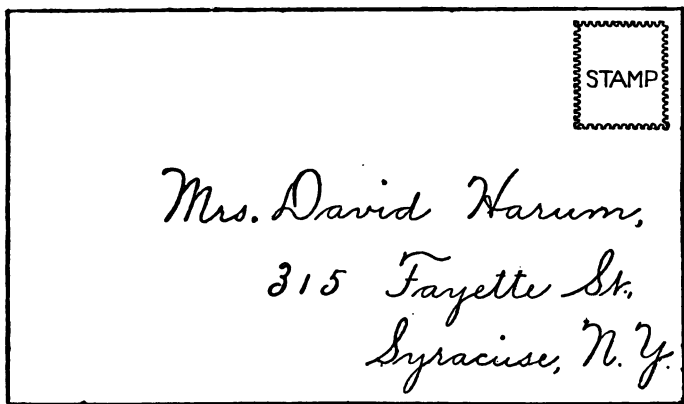
Chapter V. enables you, with a little thought, to answer the questions and do what else is required in this lesson.

ABOUT WORDS: Insert the correct pronoun or adjective in each of the blank spaces: 1. (a) Who whispered? It was _____. (b) _____ are the books _____ I wish; send _____ to me. (c) Mr. Jones, _____ lived here, has gone. Give a reason for the choice of each word. 2. Insert the correct word (*who's*, *whose*, *you're*, or *your*) in each blank space: _____ the boy _____ hat blew off? _____ the only girl that saw him. 3. What is a synonym? Illustrate your answer. 4. Supply *ought*, *aught*, or *naught* in each of the following spaces: She _____ to show you. I would do so if I knew _____ about it; but, truly, I know _____. 5. Supply *good* or *well* in each of the following blank spaces; be able to tell of each word supplied whether it is an adjective or an adverb: He said, "_____ done!" It was _____ to be appreciated, and I felt that my day had ended _____. 6. What is the value, the usefulness, of imitative words? 7. What do they require from you when you read aloud? 8. Write ten imitative words. 9. Words interesting to study: *citizen*, *candy*, *circus*, *dunce*, *gong*, *sofa*.

ABOUT SENTENCES OR THEIR PARTS: 1. On page 94 find a complex sentence in paragraph 2 and one in paragraph 4; a compound sentence in paragraph 2; a compound predicate in paragraph 2; a noun clause in paragraph 3. 2. Give a reason for each answer under 1. 3. What is an independent clause? 4. What is a dependent clause? 5. What are the three classes

of dependent clauses ? 6. Remodel these sentences and explain why you find it necessary to do so: (a) Washington was braver than any general in the Revolution. (b) The last bird flew in a more horizontal line. (c) He was the most faultless of the three.

ABOUT LETTERS: The proper placing of the superscription on the envelope contributes as much to the neat appearance of a letter as does the penmanship or the punctuation.* No set rule can be given, because of the variety of forms for envelopes; but, in general, the first line of the superscription should be written midway between the top and the bottom of the envelope, and so that the space at the left of this line will be a little greater than the space at the right. The space at the left of each succeeding line of the superscription should be so increased that the first letter of each line will stand in a line drawn obliquely through the envelope.



* Many now prefer no punctuation for the superscription of a letter, except periods to indicate abbreviations.

Read the letter about the boyhood of Sir Walter Scott. You will find it in Frances B. Callaway's "Studies for Letters."

ABOUT SPELLING: 1. Write three derivative words formed from primitives by the addition of the suffix *ment*. 2. Write the words you have misspelled in any class and have not yet crossed from the lists in your spelling blank books.

ABOUT PUNCTUATION: 1. What is the usual method of punctuating a compound sentence? 2. A dependent clause far removed from its modifier requires what punctuation? 3. Find a sentence, or write one yourself, to illustrate the use of the comma in a compound sentence, to illustrate the use of the semicolon in a compound sentence, to illustrate the use of the comma in a complex sentence.

ABOUT READING: You would like to hear from "Studies for Letters," Chapter V., "Looking Into a Sheet of Paper;" you might like the chapter before that, too.

Have you read "Jackanapes," by Mrs. Ewing, or "Master Skylark," by John Bennett? The latter is an interesting story of the time of Shakespeare.

SUPPLEMENTAL WORDS FOR CHAPTER V.

per cent age	tem per ate	scav en ger	siege
in ter est	ab ste mi ous	quar an tine	sor tie
pre mi um	in dul gent	re stric tion	sal ly
con crete	ap pé tite	con ta gious	maim
de nom i nate	in tox i cate	in fec tious	re pulse
ab stract	in e bri ate	spo rad ic	dis mal
dec i mal	al ter ca tion	ep i dem ic	lu rid
el e va tion	con tro ver sy	tam a rack	flare
lat i tude	in dus tri al	larch	slough
lon gi tude	in sur ance	cy press	swale
cli mate	in stall ment	bal sam	po lice
me rid i an	ma gi cian	co ni fer	pa trol
im ports	wiz ard	tur pen tine	o chre
ex ports	sor cer er	col li sion	saf fron
es tu a ry	con jur er	per cus sion	yoke
del ta	yeo man	ex plo sion	cou ple
fresh et	peas ant	car tridge	yolk
in un da tion	fix tures	wreck age	om e let
dem o crat ic	sta tion a ry*	sal vage	poached
ar is to crat ic	vict uals	mag no li a	chasm
re pub li can	con di ments	ju ni per	re cruit
rep re sent a tive	rel ish es	mis tile toe	wheeze
gov ern ment	pal a ta ble	smi lax	bam boo
pyr a mid	friv o lous	wis ta ri a	rat tan
py ram i dal	tri fling	spear mint	weird
plinth	crin o line	mush room	de mon
ped es tal	cor du roy	cau li flow er	dev il

* Distinguish from *stationery*.

SUPPLEMENTAL WORDS—*Concluded.*

Canada	em is sa ry	ton nage	crease
Quebec	tel e scope	mile âge	drought
Montreal	mi cro scope	hec tor	charred
Newfoundland	will ing ly	tor ment	shirk
Nova Scotia	o bli ging ly	sur feit	gloat
Ontario	ma raud er	sa ti e ty	bev y
Alaska	tres pass er	threat en	ar son
Yukon	in trud er	men ace	cyg net *
West Indies	as sort ment	coup ler	de coy
Cuba	col lec tion	ca boose	en snare
Hayti	di plo ma	crow bar	cen sus
Jamaica	doc u ment	jack screw	cau cus
Mexico	as sur ance	lath er	a gue
Yucatan	con fi dence	soap suds	chills
Honduras	ped i gree	art ist	eye let
Hawaii	gen e al o gy	ar ti san	or bit
Honolulu	di ag o nal	pea nut	sliv er
Cortez	cross wise	fil bert	splin ter
Montezuma	ful fill ment	pon toon	al ly
Pizarro	com ple tion	der rick	bay ou
De Soto	dis mal ly	cob bler	ear nest
St. Clair	om i nous	shoe maker	ant ler
Ticonderoga	mel an chol y	tar ry	vend er
Burgoyne	dis con so late	tar dy	cam e os
Montgomery	e co nom ic al	at tend ance	el e phant
Adirondacks	pros per ous	punc tu al	car nage
Montcalm	thrift y	stan chion	bru nette

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